

THE **ART AMATEUR** A MONTHLY JOURNAL  
 DEVOTED TO THE CULTIVATION OF  
 ART IN THE HOUSEHOLD

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"A MAIDEN DEFENDING HERSELF AGAINST LOVE." BY W. BOUGUEREAU.

PAINTED FOR MR. S. P. AVERY, OF NEW YORK, AND EXHIBITED AT THE SALON, PARIS, 1880.

[DRAWN BY J. O'B. INMAN FOR THE ART AMATEUR FROM AN UNPUBLISHED PHOTOGRAPH.]

(SEE PAGE 52.)

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## GENERAL DI CESNOLA ARRAIGNED.

THE charge brought by Mr. Gaston L. Feuardent against the director of the Metropolitan Museum of Art in another part of this publication is so extraordinary that we should hesitate to give place to it were it not for the well-known responsibility of the person making it, and the seemingly strong data upon which it is based. General Di Cesnola, in a note to Mr. Feuardent, printed in the latter's communication, asks him if he has asserted, as it has been reported, that "a mirror has been carved upon a stone statuette in the Museum, since its discovery in Cyprus?" If so, he says that the charge is of such a serious character that he must have a thorough investigation of it. To be sure there must be an investigation, for Mr. Feuardent not only acknowledges having made the statement as to the stone image with the mirror, but, as will be seen by his communication to THE ART AMATEUR, insists that numerous other changes have been made in objects of the collection. An investigation is necessary, not only for the reputation of General Di Cesnola as a savant and a man of honor, but for the satisfaction of the world of science at large. The Cyprian antiquities, with the discovery of which his name has hitherto been honorably associated, are famous throughout Europe, and costly volumes full of illustrations and learned criticisms have been published concerning them. If it should appear, as Mr. Feuardent charges, that they have been tampered with—doctored to accord with notions of what their discoverer thinks they *ought* to represent—they will cease to have any scientific value. Indeed, they will be worse than useless.

We shall await with interest General Di Cesnola's reply to Mr. Feuardent. There are always two sides to a story. Mr. Feuardent seems to have fortified himself strongly with facts; but the statement of the Director of the Metropolitan Museum of Art, supported by the result of a searching investigation by disinterested persons, may give a new complexion to the matter. For the sake of all concerned we hope so.

MR. KELLOGG AND HIS ALLEGED  
"LEONARDO."

Editor of The Art Amateur:

SIR: It is to be regretted that the reproduction of the "Herodias" in the June number of your interesting journal, does no justice to the fine engraving by Forster, and that it gives no conception of the beauties of the painting in the gallery of Florence.

In the accompanying text, devoted to "Mr. Kellogg's Alleged Leonardo," are certain sentences which are not to be reconciled with the spirit of impartial criticism. For instance, you assert that "Mr. Kellogg has challenged criticism of his 'Herodias' by securing for it a place in the Metropolitan Museum, and invites the public to bow down to it as a genuine Leonardo." That assertion was uncalled for and erroneous. The trustees made a formal request of me to lend to the museum some of my old paintings, and I acceded to it; they will be as much surprised as I was myself in reading your statement. After repeated refusals during the last twenty-five years to permit the "Herodias" to be publicly exhibited out of my studio, I did permit it on this occasion, as it was supposed that its exhibition would be serviceable to an institution devoted to art in my native State. If such insinuations as you have made as to the motives which induce owners of valuable works to lend them to the museum are thus publicly made, the result must certainly be detrimental to its interests and to the progress of art instruction among the people.

In another sentence you express surprise that "Mr. Kellogg does not mention the engraving of the 'Herodias' in the Florence Gallery." From this an inference might be drawn that to mention it would throw some doubt over the statement that the "Herodias" in the museum was the *only* original painting of the subject known to exist. I do not remember to have seen, before writing my pamphlet, the engraving you have reproduced; and even had I seen it, would most probably not have noticed it, since it had no relation whatever to the subject under consideration, which was to describe and give the history of a painting by Leonardo da Vinci. To seek out and mention all the engravings which may exist of the "Herodias" by *any other painter* would have been entirely beside the purpose of the pamphlet, and superfluous.

You seem to take it for granted that there is an original painting of Herodias by Da Sesto, but offer no other authority than the inscription on the engraving you reproduce, and the opinion of the editor of the "Galerie de Florence," and raise the question whether the Da Sesto be not the *original* of the Herodias in the Metropolitan Museum; this appears to be the only point set forth in your article which is at all worth examining.

Now the whole cause of your misapprehension of this subject lies in your belief that the picture in Florence is by *Da Sesto*, which is not the fact. That painting is by *Luini*, and there have never been *two* paintings in that gallery of the same subject. You never seem to have suspected that the *same* picture has been

attributed by one engraver to Da Sesto, and by another to Luini. By this latter name the picture in the Tribune at Florence has been known for fifty years, and is the painting I have alluded to in my pamphlet as being a *copy* of the Herodias in the museum. It is attributed to Luini by such eminent judges as Viardot, Dr. Rio, and Rigollot, and by still more important authority than all these together, viz., by the catalogue of the gallery itself. Since there is positively no other painting of this subject in that gallery, what has become of your mythical Da Sesto, which you have with so great expense and trouble placed before the public as a competitor for the honor of originality which has been the unquestioned heritage of the Leonardo now in the museum for the last seventy years and more?

You say you "naturally expected," from what I said, to find Morgenstein attributing the picture in Florence to Luini. Why did you expect this? I never even hinted that he did, and yet you emphasize this point against my argument by the use of italics. Is this fair discussion where truth alone is sought?

You think that because I do not trace the ownership nor even the existence of the Herodias prior to 1810, that this fact becomes a "flaw in its title." I answer that this does not in the slightest degree affect its title. But in the endeavor to trace its history as far back as possible, I proved by authentic, indisputable and legalized documentary evidence that it was sent to Paris in 1810 to be transferred to canvas. This is proof that it was then so old and fragile as to need that operation for its preservation. The Luini copy of it was then in the Louvre and in good condition, and this, being the same picture as your Da Sesto, it follows as a matter of course that it was not (as you would have it believed to be) an older painting than the painting that was transferred. Had the condition of the Luini at that time demanded restoration it would most likely have been done by the same person who transferred the original, since this person had charge of all the paintings in all the "Musées Impériaux" of France, as I proved in the pamphlet.

And now for another "flaw in the title" of the *alleged* Leonardo, viz.: that Mr. Kellogg has "no authentic evidence that Leonardo ever painted the Herodias." Of course I have not, nor ever pretended to have. But I quoted from Dr. Rio the following passage: "The subject was certainly painted by him, and created an enthusiasm in his school." I do not know Dr. Rio's authority for this statement. Can you disprove it? or have you any as good authority for supposing that Da Sesto ever painted the subject? Let us see the point you would make.

And now as to the *signature* on the Leonardo which you affirm to be "really a point against its genuineness." Every expert knows that a signature is no proof of originality. He knows also that it is not necessarily a point against it, even if all other of Leonardo's works had been found and examined without finding a signature. But most certainly all his works have never been found. I only called attention to the signature on the Herodias because it formed an important link in its identification as being the painting once belonging to the gallery of Count Bentzel Sternau, and thus forming a part of its history. The signature may have been placed there when the picture was restored in 1810. I know not. It was certainly there in 1819, according to the testimony of F. R. Füssli. But its presence does not invalidate its genuineness or originality, for these must absolutely be determined solely by the intrinsic qualities of the painting itself. And on these alone I purchased it, without advice from any quarter or documents of any kind. On these alone I am content to rest the most enviable and widely extended reputation it has secured during the last seventy years of its existence.

You declare that "the painting is contrary to history and to human nature." I reply that neither Leonardo nor any other great master of his epoch adhered to literal interpretation and to historical accuracy in the treatment of their subjects. They were Poets—Idealists—not Naturalists; hence their works are full of anachronisms. Look, for instance, at the masterpiece of Leonardo—the "Last Supper," where the Saviour and his Apostles are represented with uncovered heads, and their positions and draperies all totally at variance with Oriental habits and costumes; while the architecture, the great oblong table, with its cover and contents, are strictly Italian. All the great painters "departed as far from the Scripture narrative" as did Da Vinci. Where, then, is this a "flaw" in the work of Leonardo?

As to the opinion you so strangely express against the head of St. John, I need only state that it is entirely at variance with that of the most accomplished judges of art, and persons of the most educated and refined taste. These have especially commended this head as being one of the noblest examples of Da Vinci's pencil. Wm. Füssli, in his "Kunsterwerke," observes that "the Head of St. John is very characteristic, and we could wish to see him thus portrayed as living." On this point, as well as upon all others relating to the picture, I have never yet found a person to agree with you.

By the public exhibition of the Herodias, it was expected to call forth diverse opinions from well-informed and impartial critics, and thus add some information in regard to so rare and valuable a painting. Should THE ART AMATEUR prove by its strictures to have done this, I shall cordially acknowledge its service to art. But I frankly confess that my hopes of any valuable results from its article are far from sanguine. Indeed, it may possibly, for a season, be an obstacle to a fair investigation of its merits and its history. But the painting itself must, after all, be its best defender; it is, as it ought to be, the ablest and strongest champion of its own honor.

Inasmuch as you have not denied the facts regarding its documentary history as given in my pamphlet, nor adduced the slightest evidence against its *intrinsic* claim to be a genuine Leonardo, but have simply raised a doubt of it, founded solely on an engraving of a *copy* of it by one of his followers, I did not see the necessity of answering your article, as I considered it would have no force whatever on any critical mind. But as

from my silence you have since "assumed that your arguments are not to be overcome," I have concluded to forward this rejoinder, with a request that you will publish it in your columns.

Respectfully yours,

MINER K. KELLOGG.

We confess our disappointment that Mr. Kellogg does not make out a better case. In our previous article we summarized our objections to his claim in several short sentences, which we numbered for his convenience in replying. It will be seen that he does not disprove any one of our conclusions, but wanders off to the discussion of irrelevant issues. Let us invite him back to the points involved in our argument:

1. "There is no authentic evidence that Leonardo painted such a subject."

Mr. Kellogg does not attempt to prove that there is. He quotes Dr. Rio as saying that Leonardo did paint such a subject, but says that he does not know Dr. Rio's authority. He then defiantly asks us to disprove Rio's assertion. We are not attempting to prove a negative, Mr. Kellogg, but are simply showing how far short you come in trying to establish your affirmative.

2. "Mr. Kellogg does not claim to trace the ownership or even the existence of the picture prior to 1810."

He makes no attempt to do so now. He says that the transfer of his picture from wood to canvas in 1810 is proof that it was then old and fragile, and that the non-restoration of the Da Sesto-Luini picture at that time proves it was a more recent painting. We do not think that anything of the kind is proved; because, even supposing that the two panels were originally of the same durable quality, the fact that the one had been carefully treasured in a public museum while the other had been exposed to all kinds of vicissitudes would easily account for their relative condition.

3. "There is either a copy or the original of this picture in the Uffizi gallery at Florence, attributed to Cesare da Sesto, a pupil of Leonardo."

Mr. Kellogg admits that the painting in the Uffizi gallery was attributed to Da Sesto by the engraver Forster and by the editor of the "Galerie de Florence." That it is also attributed, and with better authority perhaps, to Luini does not strengthen Mr. Kellogg's position that his own "Herodias" is the original.

4. "The signature on Mr. Kellogg's picture, apparently evidence in its favor, is really a point against its genuineness."

Mr. Kellogg naively admits that the signature is no proof of the authenticity of the picture, and concedes that it may have been added when the painting was restored in 1810.

5. "The picture, in important respects, is contrary to history and human nature, and unworthy of Leonardo."

Mr. Kellogg admits the errors and anachronisms, but claims that they are "not" unworthy of the great master. We concede that there are anachronisms in "The Last Supper," but there are no errors of fact so glaringly contrary to the scripture narrative as in "Herodias." In the latter, Herodias herself is made to hold the charger, which is as if, in "The Last Supper," John instead of Judas were represented as holding the bag.

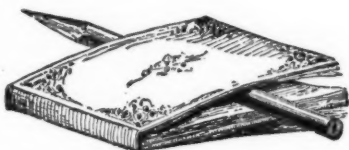
Much of Mr. Kellogg's letter is based on the gratuitous assumption that we have supposed that there are two paintings of the Herodias in the Florence gallery, i.e., one by Da Sesto and one by Luini. We never supposed so, nor intimated that we did. Indeed we have expressed no opinion as to whether the fac-simile of Mr. Kellogg's picture is by Da Sesto or Luini. There is evidently a well-grounded difference of opinion on this point, and we have no new testimony to present on the subject, even if we had the inclination to discuss it. To attempt to settle the question is as foreign to our purpose as it is to endeavor to discover for Mr. Kellogg what his alleged Leonardo really is. All that we have attempted to show is that the evidence is strongly against the probability of it being what he claims it is. In calling attention to the fact that the fac-simile of Mr. Kellogg's picture is attributed to Da Sesto by such presumably competent authority as the editor of such an important work as the "Galerie de Florence," and is so credited in the engraving we reproduced from that work, we simply added to the scanty information concerning the alleged Leonardo which is supplied in Mr. Kellogg's pamphlet. For this, Mr. Kellogg ought to be grateful to us instead of complaining that the engraving is not as good as Forster's. We did not reproduce it for its prettiness. Indeed, it is less interesting on that ac-



count than for the curious coincidence that, although a fac-simile of Mr. Kellogg's own picture and published in a well-known art work, that gentleman never knew of its existence.

We are sorry that Mr. Kellogg is moved to deprecate our criticism and should regret deeply, if, as he seems to fear, it should prove an obstacle to a fair investigation of the merits and history of the picture. We apprehend, however, that he exaggerates the danger. That he has "never yet found a person to agree with us" may be unfortunate for us; but perhaps the previous critics of his picture were personal acquaintances, and these can seldom be relied on for an unreserved opinion. Mr. Kellogg did wisely in revising his opinion as to the necessity of answering our article. He thought, he says, that "it would have no force whatever on any critical mind." That was a hasty conclusion, and we can assure him that we know it to be an erroneous one. Still we must say that it may well be doubted whether Mr. Kellogg has improved his position by his tardy and somewhat labored reply.

Mr. Kellogg says that the genuineness or originality of his painting "must absolutely be determined solely by the intrinsic qualities of the painting itself." This certainly should be true. If we are not mistaken, however, Mr. Kellogg was reported not long ago to have said to a representative of The New York Evening Post that there are no competent judges in this country of the works of the old masters. Is it unreasonable, then, that we should ask for some other proof of the authenticity of his "Leonardo" than his individual opinion in the matter?



## My Note Book.

**P**ATIENCE is rewarded at last. The obelisk has arrived safely in New York, and Mr. William H. Vanderbilt, who is credited with having generously offered to pay the expense of transporting it here, and the editor of The New York World, who has done much to further the enterprise, ought to feel happy. Paris rejoices in the obelisk of Luxor; London in Cleopatra's Needle, and now New York has a monolith probably as old as either of them. I feel pretty sure that it will disappoint the average American when he comes to see it, for it is not as high as the Bunker Hill Monument nor as ugly as the Washington Monument. But we have shown the effete monarchies of Europe that when we want an Egyptian obelisk we can have one as well as they can, and we beat them easily in the anachronism of its possession. Now that we have our monolith let us give it a proper site. To hide it in the groves of Central Park, as proposed, putting it on a hillock like a grave stone, will not do. A sylvan background to such a monument would be quite an absurdity. The Central Park, by the way, seems to be looked upon as a sort of general fair ground, where perforce everything *must* be dumped in order to impress the rural visitor with the vast number of our local curiosities. The obelisk is certainly a curiosity in its way, but it ought to be kept apart from those other curiosities—the Central Park statuary—with which it can have no possible affinity. Perhaps the best suggestion for a site is that of a correspondent of The New York Tribune, who proposes the open space just south of the Fifth Avenue entrance to the Park.

DE NEUVILLE's latest important work, "The Defence of Rorke's Drift," is reported to have been sold to Mr. William H. Vanderbilt for the enormous sum of three thousand guineas. Mrs. Elizabeth Thompson Butler, whose famous "Roll-Call" won for her deserved success, was commissioned by Queen Victoria to paint for her the same subject that De Neuville has chosen, before he had planned his picture. She was to have ex-

hibited her "Rorke's Drift" at the Royal Academy this year, but was unable to finish it in time. It was considered a misfortune for the artist, as her picture will now be sent to the Queen as soon as finished without being publicly exhibited. The accident may really prove to her advantage, however. Clever as she is, she could hardly expect the painting to stand comparison with De Neuville's masterpiece, which has received almost unqualified praise from the best critics.

I HAVE been allowed to see the results of some extremely interesting experiments just made by Professor Camille Piton in enamel painting—hitherto an unknown art in this country. By means of photography, he transfers his subject to the material chosen, and whether the latter be glass, china, faience or metal, by the use of vitriable colors which are baked in, he fixes the picture so as to render it indelible. A photographic portrait applied by this process to some such small object as a shirt-stud, collar-button, brooch or watch-case, would be valuable, it would seem, as a means of identification in case of a disaster by rail or water where, as in the recent Seawanhaka horror, many bodies remained unrecognizable. The picture once burned in takes no scratch and cannot be destroyed by fire or water. Professor Piton has associated with himself in this novel enterprise Mr. Tournoux, the sculptor (a medallist at the Paris Salon of 1876), assistant of Ward the sculptor; Mr. Frerot, a decorative artist at Tiffany's, and Mr. Schmaltz, formerly with P. Soyer, the enameller, of Paris. From the results that I have seen, I should say that the venture of these gentlemen ought to be eminently successful. Some photographic portraits burned into six-inch tiles which were submitted to my inspection certainly were very effective. Some were in colors and others were ordinary looking photographs printed rather faintly preparatory to being painted for a final firing. It looks as if there were here the foundation for a new American industry.

THE editor of The Minneapolis Tribune says that with the exception of newspaper men—he might at least include artists, I should say—nearly every person wets the point of a lead-pencil with his tongue before using it. By actual count, it was ascertained that of fifty persons who came into the counting-room to write an advertisement or church notice forty-nine wetted the pencil in their mouths before using it. First an unclean, whiskey-drinking drayman thoughtfully sucked it while torturing himself in the effort to write an advertisement for a lost bull-dog. "Then a sweet-looking young lady came into the office, with kid gloves that buttoned half the length of her arm. She picked up the same old pencil and pressed it to her dainty lips preparatory to writing an advertisement for a lost bracelet." And then—but why continue such a disagreeable subject. The moral of the lesson is obvious, and to all readers of THE ART AMATEUR, I should hope, unnecessary.

MR. JOHN TAYLOR JOHNSTON is sitting to Bonnat for his portrait, which is to be hung in the Metropolitan Museum of Art, and Mrs. Cornelius Vanderbilt is said to have secured a promise from Meissonier to paint her portrait (which may be doubted). A score of other Americans of all degrees, except on the point of worldly riches, are crowding the fashionable French artists with commissions to try and immortalize themselves on canvas.

A BETTER number than the August issue of Scribner's Monthly has not been published. While the engravings are all good and wholly free from that ultra-artistic abandon which sometimes mars the pages of this charming magazine, some are marvels of delicacy and beauty. Among these must be named the view of the "Parliament Buildings, Ottawa," and "Seven Dials." The illustrations which accompany Mr. Hamerton's article on Mr. Seymour Haden give a much better idea of the latter's etchings than it would seem possible to accomplish within the limits of a few inches of surface by straightforward wood-cutting.

A CLEVER etching of Durham, by Mr. Samuel Colman, is the pictorial feature of the July issue of The American Art Review. The other etching of the number is "A

Wallachian Team," admirably done, by William Unger, after Schreyer, but it seems to have suffered in rebiting. Signor Alessandro Castellani sends from Rome a valuable illustrated article on "The Antique Mural Paintings and Stuccos discovered near the Farnesina."

MISS OAKEY's illustrations of "The Happy Hunting Ground" in Harper's Magazine are the least attractive of the pictorial features of what otherwise would be an excellent number.

THE public services of Disraeli, in his capacity as a statesman and a litterateur, are known to the world; but it is not generally known that, as a trustee of the British Museum, he has contributed in no small degree to the greatly enhanced reputation of late years of the collections of that institution. Especially is this true in regard to the collection of coins which M. Lenormant, in a recent article in The (London) Academy, declared to be the finest in the world. The following anecdote, which comes to me on excellent authority, shows how, by the promptness which characterizes all the actions of the great Englishman, he acquired for the British Museum the splendid collection of coins of the Duc de Blacas. On the death of the duke Messrs. Rollin & Feuardent, the dealers, made a valuation of the collection, placing it at sixty-three thousand pounds sterling. Mr. Gaston L. Feuardent, one of the firm, called upon the authorities of the Paris Museum, told them that the collection was to be bought for that sum, and offered his services to negotiate for it. He was curtly informed that if the Government wanted to buy it, it could do so without the intervention of an agent. Mr. Feuardent then went to London and offered it to the British Museum. Mr. Disraeli, as soon as he heard of the matter, had a committee of experts sent to Paris to examine the collection and to report their opinion. The arrival of the commission reached the ears of the Emperor Napoleon, who gave orders to secure the collection at any price for the French Government. Mr. Feuardent and the agents of the British Museum saw that if they did not act at once and very decisively they would lose the treasure. To gain time it was given out that the commissioners would return to England in a few days and report to their principals. What they really did was to telegraph immediately the facts of the case to Mr. Disraeli; and he, on receiving their communication, without waiting to consult with any of his colleagues, telegraphed back to the commissioners to buy the collection. Mr. Feuardent accordingly waited upon the custodians of the treasure and made the offer of £63,000 for it before they were acquainted with the Emperor's determination to possess it. They asked for time to consider the matter, but they were told that the British Museum was peremptory in requiring an answer at once, and, the offer being a liberal one, it was accepted. The necessary papers to complete the purchase were executed, and just as the collection was being packed for its destination the Emperor's messenger arrived to buy the coins. It was too late. Napoleon was furious. But he could do nothing. The prompt action of Disraeli in the emergency had won for the British Museum one of its greatest prizes.

ANOTHER anecdote of Disraeli in his rôle of a British Museum trustee comes to me from the same source. Mr. Feuardent had secured the only known Greek contemporaneous bust of Alexander the Great, and was posing it in one of the galleries of the Museum for the inspection of the trustees, who were to look at it with a view to buying it. Suddenly some one tapped him upon the shoulder and gruffly remarked, "You must not touch any of the objects in the Museum." It was Disraeli. The dealer replied, "When it becomes the property of the Museum I will not touch it. In the mean time it is my property, and I will enjoy the privilege of touching it." "Indeed, and may I ask your name?" said Disraeli. Mr. Feuardent told him. "And what price do you ask for the bust?" asked the statesman, eying it critically with great satisfaction. "Four hundred pounds," said the dealer. "Well, Mr. Feuardent," said Disraeli, "if the Museum does not buy it, I will. So you need not touch it again." The Museum did buy it. MONTEZUMA.

# The Art Gallery

## TAMPERING WITH ANTIQUITIES.

### A SERIOUS CHARGE AGAINST THE DIRECTOR OF THE METROPOLITAN MUSEUM OF ART.



GREEK STATUE OF HOPE.

WHEN the forms of objects of antiquity have been defaced, and the sharp lines obliterated, there may still be sufficient character left for us to decide on the identity of particular objects. But when we attempt to restore them, their whole physiognomy is apt to change, and a source of dangerous error is introduced. To guard against a danger of this character, the greatest care is taken in European museums that all restorations shall be indicated. Alterations are made under the direction of learned archaeologists, and we see on the pedestals of statues or figures, in the British Museum for instance, legends such as "the nose restored," "the thumb of the left hand remade," or whatever part of the object it may be that is not in the original state in which it was found. It is, indeed, a fundamental principle that no matter how or where a restoration is made, it must be indicated without reserve on the antique object. As an example of the importance of this, I will take a case chosen at random among thousands. In the Villa Mattei collection, Venuti describes a statue, which he represents as a "Sabine." But Visconti demonstrated that this same statue was originally an Egyptian priest, who carried a vase with both hands. As the vase and the head of the statue were wanting, the repairer put a woman's head on the neck, arranged the place where the vase originally figured, and gave the statue the appearance of a woman. I can only repeat, with Raoul Rochette, "that where a restoration is not indispensable, it is fatal, for it always must alter more or less the original character of the object." These remarks may serve as an introduction to this article, written with the sole object of giving as publicly as possible my opinion in regard to certain deceptive alterations and unintelligent restorations of some of the antiquities of the Cesnola collection—alterations and restorations made, according to the annual report of the museum, under the supervision of General di Cesnola himself.

During the summer of the year 1879, I saw, in examining a stone statuette of the Cesnola collection, that an object, intended to represent a mirror, had been added to this statuette by carving it in the stone. This discovery astonished me, as I could not imagine that any one would dare to dishonor such an interesting monument. As it was when I first saw it, this statuette represented to me Elpis, the Spes of the Romans, called by us Hope. But this mirror, if genuine, would indicate that the figure represented Aphrodite. Of course it might be more interesting if, having been found at Golgoi among the debris of the temple, and being Greek work, it could have raised the presumption that the worship of Aphrodite had continued at Golgoi in the Greek times. But the statuette was similar in posture to many others preserved in European museums, and was perceptibly different from figures carrying a flower close to the body and of Egyptian origin; so there was no proof that the statuette could be accepted as a Greek Aphrodite. By the addition of a mirror it was expected that all doubt should cease, and that the much desired goddess would be forthcoming. The excavations in the temple at Golgoi brought to light many representations of private individuals and various pagan divinities, but no unmistakable Greek Venus.

I now propose clearly to show that this statuette did not have a mirror at all originally, and that, if it is left in its present state, it can only become a puzzle to

future antiquarians. Briefly, the identification of this statuette with Hope has been suggested by me for the reasons that (1) the figure is represented in the posture of walking, (2) with one hand she draws up her garment so it may not encumber her in her walk, and (3) with the other hand she holds a flower. These three actions combined were chosen by the ancients to indicate Hope, sister of Sleep who suspends our griefs, and of Death who terminates our sufferings. From the very earliest times Hope was represented as holding up her gown and "passing by," in order to show that she is an elusive being, and always escapes when one thinks of laying hands on her. She holds a flower, a token of promise, and that flower is the lotus, an emblem of the Nile. (We know that the Nile expressed in the highest degree in the Egyptian myths the certitude and abun-



STATUETTE NO. 157.  
FRONT VIEW.



STATUETTE NO. 157.  
SIDE VIEW SHOWING MIRROR.

dance of all human goods.) In the European museums there are countless representations of Hope, dating from the most remote Etruscan and Egypto-Greek times down to the very close of the Pagan period, and the figure always preserved the same attributes until an anchor was added to these by the Christian religion. But it is not my task to give an exact classification to this figure, which has been described by antiquarians



STATUETTE NO. 230. SIMILAR TO NO. 157.

as representing Flora, Feronia, Diana, Venus, Priestess of Venus dancing, Ceres, Hope, etc., and that Visconti has demonstrated to be Elpis.

Some time after I discovered the alteration in the statuette, I thought it no more than right that the authorities of the museum should be made aware of what was going on, and, having met the gentleman who holds the official position second to that of director, I

apprised him of the circumstance. Later on he informed me that he could not believe that the fact was such as I had told him; but as his opinion was quite indifferent to me, and I was satisfied with the accomplishment of a duty, I dismissed the whole affair from my mind. A short time ago, however, the following correspondence took place, impelling me to court publicity in regard to this matter:

No. I.

Metropolitan Museum of Art, Central Park, Fifth Avenue and Eighty-second Street.

Office of the Director, NEW YORK, May 19, 1880.

SIR: It has been reported to me yesterday only that you have asserted that a mirror has been carved upon a stone statuette, now in this Museum, since its discovery in Cyprus. Is this true? If so, your charge brought against the officers and employés of this Museum is of such a serious character that I must have a most thorough investigation of it.

Waiting for your answer before I take further steps in this matter, I am, sir,

Yours truly,

L. P. DI CESNOLA,

Director Met. Museum of Art.

MR. GASTON FEUARDENT.

No. II.

30 LAFAYETTE PLACE, May 19, 1880.

SIR: In answer to your letter of to-day's date, I desire to say that I did mention that I considered that the mirror of the stone statuette had been carved upon it since its discovery in Cyprus. My reasons for saying so are the following:

1st. When I went to the Fourteenth Street Museum, and, thanks to the kindness of Mr. Hutchins, I was permitted to study the statuette, I could not see any mark of a mirror being held by the figure.

2d. Some months ago, when I called at the Museum, I saw upon a table the said statuette, there being an unmistakable mirror placed in her left hand; at the time I mention, the mirror and the place surrounding it were damp, and in examining carefully the object, it looked to me as if it had been recently "doctored," and that some fine dust, made from the same kind of material as the statuette, had been mixed up with some liquid and applied to that special place.

3d. In visiting the Museum again, two days ago, I was told that the mirror had been carved some months ago over some lines which were not considered to be sufficiently apparent.

You will see, sir, that the modern carving of the mirror prevents the research necessary to determine the age of the object, which would have been possible before the alteration. As to the charge you mention, I bring against the officers and employés of the Museum, it originates in your mind alone. In relation to your "taking further steps in this matter," I have no advice to give.

Yours truly,

GASTON L. FEUARDENT.

GENERAL L. P. DI CESNOLA,  
Metropolitan Museum of Art, New York.

No. III.

Metropolitan Museum of Art, Central Park.

Office of the Director, NEW YORK, May 21, 1880.

SIR: I am directed by General di Cesnola to acknowledge the receipt of your note of May 19th, and to state formally and clearly this:

1st. That the mirror on the statuette has always existed on it.

2d. That on the statuette being washed and cleaned the mirror appeared clearer than before.

3d. That it is utterly false that the repairer stated to you that he or anybody else carved the lines around the mirror to make it clearer.

I have the honor to be your obedient servant,

A. D. SAVAGE.

No. IV.

30 LAFAYETTE PLACE, June 15, 1880.

A. D. SAVAGE, ESQ.—My Dear Sir: Since the day I gave you a verbal acknowledgment of the letter you wrote to me by desire of General di Cesnola on the 21st of May, I have taken notes which I intended to forward to you in answer to that letter; but I find that these notes have become so voluminous that they will find a more suitable place in a pamphlet than in a letter. To-day I will only answer the three points of your letter by saying:

1st. That the antiquity of the mirror dates from the year A.D. 1879.

2d. That the statuette did not require washing, as can be proved by the photographs taken from it.

3d. That you have taken the trouble of declaring "utterly false" a statement that I have not made.

Yours respectfully,

GASTON L. FEUARDENT.



It will be seen that General di Cesnola attaches great importance to the charge I bring; but instead of following him and making a charge against everybody in the museum, I will simply say that I do not hold any one responsible, save the person who ordered this deceptive restoration, and that I exempt from all blame the artisan who made it, if it was made by order.

My statement must be of a triple character:

1st. The mirror never existed on the statuette, as originally found.

2d. It is utterly impossible that any mirror could be found on such a figure.

3d. The mirror has been put there recently, and in a place and in a position where it never could have existed.



STATUE NO. 40. AS IT WAS FOUND.

1st. The mirror never existed originally on the statuette. During the whole of 1872 the first Cesnola collection was left in my possession, in London, as guarantee for various sums of money which had been loaned at different periods by my father and his partner, to General di Cesnola, in order to assist him in his excavations. During that period I tried repeatedly to induce the officials of the British Museum to purchase the collection. But it was in vain, and I must confess to have felt a certain amount of relief when Mr. Morgan, a London banker, gave me a check for the value of the collection. Everybody will understand that ten thousand objects of such magnitude in my private gallery were an encumbrance, especially as European museums were quite unanimous in declining to purchase. I knew the collection by heart, and always took a special interest in the statuette now in question. I had handled it hundreds of times and studied it very carefully; several photographs were taken of it, which prove that the statuette was perfectly clean, and did not require washing. I can state most positively that the side of the statuette, where to-day a mirror is found, was left unworked. This is generally the case in antiquities, where such parts are left unfinished as are not in view. No mirror or any appearance of one could have been traced on it at that time. In March, 1878, I was invited



STATUETTE NO. 768.

by the members of the American Numismatic and Archaeological Society to read a paper before them, and having a predilection for this statuette, I chose it as one of my topics. Before writing the lecture, I went to the museum in Fourteenth Street. The case where the statuette lay was open, and the figure was placed in my hands. I compared it carefully with the description given of it in General di Cesnola's book, entitled "Cyprus," found the description correct, and went and wrote my paper, since published, in which I gave my reasons for considering the statuette a figure of Hope. Again, I can certify that in March, 1878, the statuette was unchanged, and that no mirror was carried by the figure.

2d. It is impossible that any mirror should have existed on the statuette. In the published account of the Cesnola collection by Johannes Doell, read December 12th, 1872, before the St. Petersburg Imperial Academy of Sciences, we see (Pl. 1, No. 2) an illustration of this same statuette, and in the text (page 15) is the following minute description in German which has been carefully

translated: "Female figure (Pl. 1, No. 2) in more than ordinary rich dress, with the left foot coming a little to the front. The right hand is raised in front of her breast, and holds perhaps a flower, the left hand, hanging down, holds a part of her dress. From the hair in front, which is covered with a small flat cap, three long curls are hanging downward from each side of her head over the shoulders. The ears are adorned with earrings; the neck is surrounded with a band of pearls on which an amulet is suspended. On each forearm is a bracelet. Besides that, from the left shoulder across to the right hip is drawn a broad band, the folds of which run lengthwise. The feet are covered with sandals. The figure is made a little carelessly. Under its base are two small heads, not visible in our illustration. The statue was broken above the ankle, but is otherwise in good condition. Height, 0.26m."

No mirror is mentioned.

In Di Cesnola's book, "Cyprus" (page 157), we read: "I must not omit to mention a statuette, probably of Venus, which has this peculiarity, that the base is supported on the heads of two caryatides, of which,



STATUE NO. 22. AS IT WAS FOUND (HEAD AND BODY SEPARATE).

however, only the heads remain. They are of an Egyptian character. The goddess is arrayed in a long robe, the ample folds of which she holds back with one hand, and displays her sandaled feet, while in the other hand she seems to hold a lotus flower. Three graceful tresses fall on either side of her neck, round which is a string of beads or pearls, with an amulet as pendant; a long veil, surmounted by a diadem, hangs from the back of her head."

The discoverer of the statuette, like Doell and myself, failed to see a mirror or any other object held in the left hand but the folds of the dress, although that important attribute would have justified the intimation that it was a statuette "probably of Venus." Sidney Colvin, who gives this statuette to a priestess of Venus, corrects somewhat his classification by placing a ? after his description in the list of plates. He would not certainly have placed that ? there had the statuette been carrying a mirror.

Aphrodite, or Venus, was not a Pelasgic divinity. Paphos, in Cyprus, was the first Greek town which worshipped the Astarte of the Phœnicians under the name of Aphrodite. The antique coins show us that the goddess was represented first by a simple conical stone. The Greeks soon after invented an Aphrodite with a different genealogy, and worshipped her as the goddess of love and beauty. Then she is generally

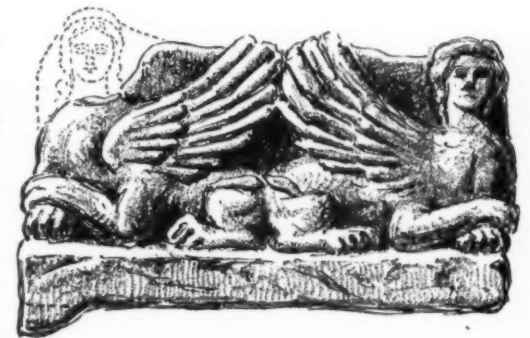
represented naked or semi-naked; and doves, roses, and other emblems of love were devoted to her. A mirror especially was given to her, so that she could see her beautiful image reflected in it. But between these two goddesses there is one to whom most of the clothed images of Venus belong, and that is Venus "Celestis," the goddess of generation, the myth of "the mother," who is always represented clothed, because, in worshipping her as symbolic of fecundity, the ancients did not deny her chastity. Fruits and fruitful animals were offered to her, and it was only in omitting the dress of the goddess that the Greeks deprived her of chaste maternal affection in exchange for sensual love, and she became the "Venus courtesane."

It must be understood that the above remarks are applied to representations of Aphrodite belonging to the same period as the Cesnola statuette, and that I do not pretend to deal at present with later images of the goddess, nor with the Roman Venus, representatives of whom are infinitely varied. By placing a mirror in the hand of the walking figure in the Cesnola collection, I am quite positive that a barbarous anachronism has been committed, and that a most interesting statuette has been changed into a conundrum.

3d. The mirror is in a place and position where it never could have existed. To explain this, I will say that the mirror, if it were possible on the statuette, would be such an important emblem, and would so characterize and identify the figure as that of Venus, that a prominent position would have been given to it, and it would never have been relegated to a place on the statue where it was the least sculptured, for none of the folds of the dress are indicated, and even the hand is not modelled on that side. Instead of carrying conspicuously an attribute which is to give her a name, like all representations of Venus having mirrors, the figure is made to carry it just as one might carry an umbrella, when not in use. As to the mirror placed there being of quite modern invention, I will repeat that in the summer of 1879 I had the statuette in my hands again, and at that time the paste placed over the mirror was still soft. With my nail I twice cut through the soft coating. I will say more, that any one who has any practical knowledge of antique statues will see at once the modern alteration, and that the repairer has not shown the same skill on



STATUE NO. 40. AS IT IS NOW.



SLAB NO. 35.

this statuette that he has displayed on many other objects. I suppose in this special case he had to create the mirror, while in most of the other cases he had only to adjust together parts of stone statues which were (or were not) destined to be so placed together. One word

more I would add in regard to the mirror being placed where it is. The back and left sides of the figure were the only ones from which photographs were not taken in Europe, so, although I will show presently that more than ordinary freedom has been taken with other objects of the collection, in this present case it would have been impossible to make the alteration at any other place on the statuette, without immediate detection. Finally, I again affirm that the conversation I mention in my letter of May 19th did take place as stated by me, I being told that the mirror was carved over some lines that were not considered sufficiently distinct. Before pointing out a few of the restorations in other specimens of the collection, I desire to call attention to an illustration of another statuette from Cyprus (No. 230 in the catalogue), in order to show that the same representation is found without caryatides, and that it bears no mirror, and to the initial illustration (p. 48) taken from a Roman coin of Claudius, on which is represented an early Greek statue of Hope. Both these illustrations will serve as objects of comparison.

Among the restorations alluded to are the following:

No. 40. Statue of a man. Doell describes the condition of the statue as follows: "The surface is altogether in a good condition, only a part of the right hand is broken. The head and the left forearm are wanting." The head, which has been placed on the statue, is of a much later style than the rest of the object, and of too large dimensions for the size of the figure; the neck has been made too long in order to counteract the effect produced by the head being too large. A left forearm, of which the hand holds a globe, has been also joined to the figure. The illustrations show the character of the restoration.

No. 754. Statuette of a youth. This has been too much retouched and a wrong head placed on it. When found it was in a poor state of preservation, and the head was wanting.

No. 768. A statuette representing a male figure crouching (illustrated). I do not know in what condition this figure was found, but if we compare it with the many others in the collection, and with a terracotta group from Cyprus that I have in my collection, it will be seen that figures in such a posture represent youths. The head of an old man is fixed on the shoulders of this figure; and it is important to know whether this head has been put on, as, if it really belongs to the figure, it upsets all the former classifications made of such objects.

No. 39. An Egyptian statue, very important for the dress and workmanship. After fixing the head, which was broken off, the left shoulder has been entirely remade, badly at that, and poorly decorated.

No. 22. A statue of a priest, the best statue of the Cesnola collection. In "Cyprus" we read (page 152) that "its preservation is perfect." That assertion of the discoverer, and the present appearance of the statue, would lead people to believe that the figure was found in the condition it is seen in at present. Now the truth is that this statue was found with its head broken off (see illustration), the right forearm and hand being wanting. The right arm and right hand were procured from a fragment from another statue, while the collection was in my gallery in London; but now the points of junction, which were left quite apparent then, have been completely hidden, so that the statue looks as if it had been found perfect. The accuracy and care of Johannes Doell in guiding archaeologists by his descriptions, appear in his remarks on this figure, translated as follows: "Statue of a man, with a beautiful curly beard (Pl. 9, No. 10). His forearms are stretched slightly forward; with his left hand he holds a small round box with cover, and a branch with leaves (only a small part of it preserved). In his right he has a flat dish, which rests on a support. The hair is curly, the forehead adorned with a wreath of flowers. The body is covered by an underdress hanging downward to the feet, and has small sleeves. An upper-dress full of

folds is drawn over the left shoulder and the left forearm. The feet are covered with shoes with thick soles. The surface is generally well preserved; the head was broken off. The right forearm from the elbow, and also the hand, the greatest part of the branch of leaves held in the left hand, and the point of the left foot, are wanting. Height, 1.78m."

No. 35. Two sphinxes back to back. This slab was found with all the upper part of the left sphinx wanting; now it is quite complete (see illustration), and the pieces joined to it seem to me to be of modern work.

There is still a long list of restorations to mention, but they would only fatigue the reader. I will merely say that the whole of the restorations can be described as belonging to the following different classes:

The fixing together of fragments which, to the best belief of the repairers, belonged to the original specimens.

The joining of antique fragments which never were meant to be put together, but are now worked up in order to give a better appearance to the collection.

The addition to a statuette of a mirror, which the figure did not have originally.

other, good work may be done; though it is important to indicate the condition of the object when found, in order to prevent any possible misconception. But to amalgamate various pieces, strangers to each other, in order to complete an object, and not publicly to indicate it, is not only bad faith, but positive vandalism. To endeavor to increase interest in a collection by deceptive alterations or restorations can only be called a miscalculation, a profanation, or a fraud.

GASTON L. FEUARDENT.

#### FREDERICK DIELMAN.

AN artist who practises a very difficult style of genre painting, an illustrator who brings up to the task of magazine embellishment the large and true manner of the oil-painter—such is Frederick Dielman. Every year the Academy exhibitions produce some telling little canvas that is in some respects a cynosure, a sonnet of a picture so polished and condensed that it attracts immediate curiosity—a lady of fairy proportions in Albert

Dürer toque and Valois collar; a street-gamin whose character is interpreted from the philosophic and cultured stand-point. Each month the "éditions de luxe" of American poetry contain some telling cartouches and vignettes that are like cabinet paintings for impasto and richness, in the place of the line-work and the Darley-like scratchiness of the old professional illustrator. Almost every month, too, the current fiction of the day, in the pages of the better magazines, is illustrated by the unctuous touch of this capable artist, working more like an historical painter than a flourisher of the lead-pencil. These works, whose massiveness and positiveness betray them to universal notice, and whose calculated effectiveness makes them especially hard to pass unseen, are found to bear in the corner the signature F. D. At the same time you seem to see that the mallet-hand is working on cherry-stones. A painter of large historical compositions must have controlled his hand for the oil-panel, a whole system of academic instruction appears to be lavished on the box-wood drawing.

Frederick Dielman, the signatory power whose autograph marks the noticeable works in question, is in fact one of those men of general and many-branched culture whose powers are condensed into their actual channel through various sluices, rather than painfully expanded from a meagre source. He might have been a man of letters; he might have been a geographer of Humboldt-like scope, if nature had not provided him with that sensitive and exquisite eye which naturally revels in color and analyzes it, and finds all poetry poor which cannot define the shades of beautiful hues, all analysis lacking in scientific expressiveness that cannot record the exact lights, shades, and colors of the object of interest.

He was brought up in a corps of the national force of topographical engineers, and spent his early manhood in laying out some of the grand road-lines and canal-routes which have opened the resources of Maryland and Virginia. At the moment when his natural faculty for this sort of science was positively proved, when his talent obtained the notice of his superiors, he gave up an assured future and a handsome salary for the doubtful path of art. He renounced science and a competency because they were in his grasp and too easy, and embraced painting because it seemed difficult and divine.

He was born in Hanover, and brought to this country in his seventh year. His education, except his art education, is entirely American. His relatives are people of position and influence in the South. When a boy, and destined by the family for practical avocations, he insisted on going off to study from the plaster casts brought over by the Latrobes and other influential Baltimoreans and arranged in an abortive "school;" this he managed to do without getting behind in his other studies. When but a youth he sketched the Capitol at



ORIGINAL SKETCH BY FREDERICK DIELMAN.

In conclusion, I desire to state that I have endeavored to place before the public some positive facts and some theories. It must be understood that I am only a dealer in antiquities, and not a "savant," so, while I can guarantee the exactitude of the facts in the case, I leave others to judge the value of the theories. But I will add, addressing those who take an interest in the Museum of Art: You have an invaluable collection of antiquities in this museum, although the specimens you possess cannot serve as art models. They are of the utmost importance for the history of the art and mythology of the ancients. They are enduring documents of stone, but they are valuable only when they are reliable. If restorations are to be made, let such restorations be properly indicated and labelled on the objects. Only by so doing will you preserve the collection and keep up its value. Antiquities, especially of this class, need not be "beautified;" they are only valuable because they teach us the customs and manners of the people who made them, and they must be absolutely trustworthy in the information they give. In fixing together fragments which are honestly believed to have belonged to each



Washington, whose snowy dome rising above the park had struck him by its beauty, and, sending it to Harper, was rather surprised to find it accepted and developed into a large engraving. The picture struck a military officer, who made the acquaintance of the boy amateur and invited him to accompany an expedition to Mobile, as sketcher and illustrator. Other journeys followed, through the lower Middle States, and were worked into book illustrations, which the artist now declares to be completely bad. The avocation of topographical engineer, chosen for him by his family, was peremptorily stopped at the instant when it became too successful and enthralling. Taking his flannel shirt and his savings, he departed to be a Bohemian in the art schools of Europe, leaving behind his theodolite and his compasses. He is said by his critics to have forgotten the compasses too completely; a certain looseness of design, an inattentive contempt of proportions is sometimes seen in his figures, and is doubtless the reaction from the hideous perfectness of chart-drawing and mapping.

His professor at Munich was Diez, a painter who represents cavalry officers; his own tendency being rather toward mediæval romance, tournaments of the minnesingers, and enchantment of Lorelei and the undines, he got nothing from his master but mere technical instruction, being of all our students abroad one of the least amenable to that common reproach of painting their master's work over again, and with less skill, in America.

The usual student life in Germany was congenial to him so far as it led to culture, but impossible to him so far as it meant vulgar Bohemianism. The common incidents of the German studio occurred in their characteristic order, but modified in his case by the fact of his being a youth of family and education. Once he was involved with a little group of American artists in an uproar in the Munich art-academy. While tying the bonnet-strings or stealing the shawl of a too-charming female model he contrived to upset Michael Angelo's Moses; the plaster giant burst asunder and

broke various things with his horns; old Kaulbach, working away at his Nero in an adjoining private studio, issued like Elijah from his cave or a lion from his den, and entered the school-room in a rage, scolding, profaning, and threatening to turn all the Americans out of the school. Dielman instantly assumed the gentleman, went up with a companion who offered a cigar, and greeted the ancient president with cheerful urbanity, expressing a deep sense of the honor of the visit, and acting ignorance of the language in which the threats were conveyed. Kaulbach, who is celebrated for smoking eternally the worst and cheapest cigar in Europe, instantly yielded to the seduction of a superb Havana seven inches long; he calmed down by rapid degrees, and presently departed, lifting his smoking-cap and wreathed in smiles. A little American elegance had saved the situation, where an objectionable Bohemian manner would have expelled every Yankee student in Munich. Dielman is in fact the only young American artist whom it is hard not to call "Mr."

Leaving the studenten-kneipen and the stone beer-mugs of Bavaria, he returned and became an American again, bearing with him only the art-lessons of Diez and a library of the best German literature. His first contribution to the National Academy of Design after com-

ing home was a little gem-like picture, "The Patrician Lady," looking like a translation in small of Rubens's "Chapeau de Paille" or Vandyke's Maria Theresa. It was not at all a copy of any existing picture, but it had the conscience and culture and color-sense of the best Flemish school. Everybody supposed it to be the work

of some German artist of the new generation, a comrade of Beyschlag or the younger Kaulbach. It was a full-length, but the artist obtained greater praise by a repetition of the head and bust alone, which he sent to Paris for the Universal Exposition of 1878, and which was cordially commended by the French critics. To this line of his works belong the various pictures he has produced of beautiful young maidens in rich mediæval costumes, and lovely idealized girl-babies holding kittens or going to bed in richly decorated little night-gowns, of an order of charmingness dependent on aristocracy and elegance, and made

acceptable to the general public as well as to the technical public by being ideal and imaginary in type rather than realistic; the spectator thought them sweet and tender, the artists knew them to be learned, colored, and composed according to the better Munich traditions. Of this kind is the exquisite child's head now in the loan collection of the Metropolitan Museum, one of the least finished, the happiest, the most subtly colored of his studies.

Another style in which Dielman has found an acceptable degree of success is the delineation of the street-Arab. In the last Academy exhibition he showed "A Bad Weed," an urchin smoking a gentleman's cast-off cigarette; in the exhibition previous it was a newsboy, with his portfolio of journals under the armpit. These figures of the gutter are not delineated with the sympathy which comes of like conditions between artist and model; it is no Salvator sketching brigands and feeling brigandish, no Murillo depicting beggar-boys and remembering his own similar condition. It is the contemplation that descends from a height, a philosophical mind amusing itself with the forms of ignorance, a man of culture curious about the lower species, above all, a colorist enamored of the healthy open-air complexions of the streets. Mighty friendships are formed sometimes between the nature for whom opportunity has done everything and the nature that has found a course for itself, without opportunity. Dielman is never better pleased than when his "Bad Weed," a gutter-snipe with every vice and the blonde lily-and-rose face of an angel, comes for a social visit. Much encouragement has made the youth communicative, at the same time that he has imbibed the idea that he has to stand motionless, as for a photograph, whenever he is in the



STUDY OF A HAND. BY FREDERICK DIELMAN.



ORIGINAL SKETCH BY FREDERICK DIELMAN.

artistic studio. Thus habituated, the boy leans for long half-hours against a lay figure or a suit of armor, from time to time uttering remarks which show what thoughts have been coursing through his brain. These, though masterly in their incoherence and fidelity to the momentary impression, are not too fragmentary to yield a meaning to the intelligent exegesis, and the painter at his canvas smiles on hearing, after a long silence, a remark revealing that the season of free swimming-baths approaches. "Shirks is the worst; porfishes won't bite yer." All such remarks the visitor shoots out of his clenched teeth with an East Side accent; evidently in our social evolution the style of the old Bowery boy remains in the child, to be dropped by the grown animal. Another time, when Buffalo Bill's broadsides cover the walls, he remarks, evidently after a confused reading of dime literature, "Injuns is the worst." How many other scourges of life may be "the worst" remains uncertain, for the boy, still growling through his set teeth, goes on with a yellow-covered story of how an Indian chief was beating out the brains of Buffalo Bill, when the princess threw herself on his breast, saved him, and became his wife. After another silence he explains, "When I was seven year old I was sick all the time!" "What with?" asks the painter kindly. "Bricks!" is the all sufficient answer, and it appears that the youth, up to the age of self-defence, was never without the wounds of honorable street combat. Such is the "apologia pro vita sua" furnished by Tony, the chosen friend of one of the most highly cultivated members of the New York art fraternity.

Illustrations for Longfellow's "Golden Legend," "Christus," and "Wayside Inn," in the new "edition de luxe," and many painter-like designs for the best fiction of the day, reveal another magazine side of one of the most interesting talents that America has sent to the German academies. EDWARD STRAHAN.

#### RUSKIN ON PICTURE GALLERIES.

In one of Mr. Ruskin's early letters to newspapers, which have lately furnished an interesting article in *The Contemporary Review*, the principles which the great art critic would desire to have in a National Gallery, as well as in good picture exhibitions, are tersely set forth. They are these: All large pictures should be on walls lighted from above. Every picture should be hung so as to admit of its horizon being brought on a level with the eye of the spectator, without difficulty or stooping. With pictures placed on one low line, the gorgeousness of large rooms and galleries would be lost, and it would be useless to endeavor to obtain any imposing architectural effect by the arrangement or extent of the rooms. If hope of this effect were surrendered, there would be an advantage in giving large upright pictures a room to themselves. It is of the highest importance that the works of each master should be kept together. Whatever sketches and studies for any picture exist should be collected at any sacrifice, and should be shown under glass in the centre of the room in which the picture itself is placed. Although the rooms with their tables would never produce any bold architectural effect, they might be rendered separately beautiful by decoration, so as not to interfere with the color of the pictures. "The blankness and poverty of color are," says Mr. Ruskin, "in such adjuncts, much more to be dreaded than its power. The discordance of a dead color is more painful than the discordance of a gloomy one, and it is better slightly to eclipse a picture by pleasantness of adjunct than to bring the spectator to it disgusted by collateral deformities." This suggestion has been turned to account in some new galleries in England. In arranging a National Gallery, Mr. Ruskin would dispose it in long arcades, if the space were limited, returning on itself like a labyrinth, the walls to be double, with passages of various access between them, in order to secure the pictures from the variations of temperature in the external air; the outer

walls to be of the most beautiful native building-stones, and between each two arches a white marble niche, containing a statue of some great artist.

#### AMERICAN PURCHASES AT THE SALON.

THE New York dealers have been unusually enterprising this summer in their purchases of French paintings in the Salon. Mr. S. P. Avery, who leads the van, has bought six important canvases. The chief of those is Bouguereau's beautiful picture of "A Maiden Defending Herself Against Love," of which we have had a careful drawing made for our front page from an unpublished photograph. The picture itself, at the present writing, has not reached here. The dimensions are eighty-two inches high and fifty-nine inches wide—which are large even for Bouguereau, who knows that Americans like everything big, and stretches his canvas accordingly; for it should be remarked that this painting has been executed as a commission for



ORIGINAL SKETCH BY FREDERICK DIELMAN.

A SCENE IN GURRENBERG.

Mr. Avery. In a little pamphlet before us called "Memento du Salon," by Henri Olleris, the publication of which has just been revived after a lapse of five years, the picture is thus mentioned:

"Bouguereau is better inspired when he attempts a graceful composition like this than when he treats subjects of a loftier style. His delicate talent, his elegance, and his learned accuracy give an exquisite charm to those light themes in which he excels. The girl's head is of charming purity, the torso is harmoniously curved, and the drapery gracefully arranged. The defence is mild; instead of energetically repulsing this rosy and menacing Cupid, the arms seem almost disposed to embrace him. The danger is clearly not very terrible and the wound will not be mortal."

Mr. Avery's other important purchases are "The Departure of the Squadron," by P. L. Jazet; "An Accident," by P. A. J. Dagnan-Bouveret; "A Poacher," by C. E. Delort; "Evening," by Jules Breton, and "The Sleeping Vestal," by Hector Le Roux. The first four of these are noticed in the "Memento du Salon." We again translate M. Olleris' comments:

"In Jazet's 'Departure of the Squadron' the dawn is just breaking, the bugle has sounded and the cavalry squadron is about to start. On the sill of a cottage a gallant dragoon seeks to kiss a pretty country girl, who defends herself but feebly. Another girl seems to protest with gay impatience against the conduct of the affectionate cavalier, while his comrades, some in the saddle and others just mounting, laugh at the amusing scene passing before their eyes."

"Dagnan-Bouveret's 'Accident' is a serious work, meriting a serious examination. A ragged, half-savage shepherd lad, doubtless one of those poor orphans whom the peasant gets at the village and overworks with rustic severity, has been wounded in the hand, and a hastily summoned physician is putting on a bandage. Pale and unmoved, the child, accustomed to hard treatment, observes the operation almost with curiosity, and glances without alarm at a bowl full of blood from the wound. The people of the farm, seated or standing in various attitudes, look coldly on, admiring the skill of the surgeon. In a corner of the picture a weeping girl, doubtless the lad's sister, affords the only trace of tenderness in this exact and striking work."

"Delort's 'Poacher' represents an effect of snow. Two gendarmes, dismounted from their horses, which they hold by the bridle, are examining the poacher, evidently an old soldier, who leans against his hut and doggedly answers their questions. He makes no denial, for the proof of his guilt, a dead deer, lies at his feet. Two neighbors, drawn by curiosity, listen with keen though concealed interest. The attitudes of the various figures are strikingly truthful, the gestures are natural without exaggeration, and the countenances exactly express the emotions of each."

"A sound and vivid impression is felt in the presence of Breton's beautiful canvas, but the spectator, however charmed by this poetic work, finds himself, upon reflection, constrained to make some reservations. The thought is not sufficiently clear, or, at least, is expressed with too much indecision. The title is 'Evening,' but the way in which the artist has treated his subject is not affirmative enough to justify the name. The twilight tinge spread over the picture agrees, as Breton has rendered it, as well with the breaking dawn as with the close of day. This fault is largely atoned for by imposing qualities, which make the landscape one of the most remarkable in the Salon. These qualities are, notably, the amplitude and depth of the composition, the noble attitudes of the figures (though only peasant women), the picturesque 'mise en scène,' and the marvellous dexterity of execution."

Le Roux's "Vestal Asleep" represents a graceful, light-robed figure, reposing in a heavy antique chair, while the fire, burning on the low tripod near, is flickering to extinction.

According to the "Estafette," a Paris journal, the Bouguereau and the Breton were each sold for 25,000 francs; but Mr. Avery contradicts this, saying that the prices he paid were much larger, and Breton writes from his studio to the same effect, so far as his own picture is concerned. How much really was paid we are not told. We are informed, however, that Goupil in Paris unsuccessfully offered Mr. Avery 50,000 francs for the Bouguereau. The "Estafette" puts the price of "An Accident" at 16,000 francs.

We understand that Mr. John Wolfe, who owns M. Cot's "Le Printemps," that charming idyl representing a youth and a maiden in a swing, has bought "L'Orage," the companion picture in the Salon this year. We gave a reproduction of the artist's first sketch for the picture in the December number of THE ART AMATEUR.

THE Bric-à-brac Club of Sacramento, of which Norton Bush is president, held its second annual reception, June 18th, at the residence of E. B. Mott, Jr., whose parlors were crowded with the leading people of the



city. There were interesting literary and musical exercises, and numerous drawings and paintings were exhibited by amateur members of the club, and by several professional artists. The china painting of Mrs. Bingay and her pupils and Miss Fanny McClatchy was highly creditable.

## American Art Galleries.

V.

COLLECTION OF MR. JOHN WOLFE.

(CONCLUDED.)

A STAGE scene reduced to painting it is hardly fair to call stagey; and the souvenir of its origin in the Shakespearean drama is a good excuse for the artificial arrangements and footlight illuminations of Piloty's great picture, "Henry VIII. and Anne Boleyn." Most of his compositions are greatly in need of so good an apology. It is a large canvas, crowded and covered with figures, executed to Mr. Wolfe's order upon a theme of his choice. The scene is from Shakespeare's version of history, rather than historical. At the grand feast given by Cardinal Wolsey in his palace, the king having entered among the maskers, we find the beautiful bait provided by Wolsey, "fair Bullen's daughter," placed attractively on one side, and the royal dupe already caught. No longer do the Spanish charms of his lovely queen appear enticing to the crowned voluptuary. The magic of a sweet face is weaving its spell, and Anglo-Saxon Christendom is to become Protestant. The lovely demureness of the maid of honor's face is to effect this miracle, and Piloty has made the face indeed lovely, in its antique wimple and its veil of shadow. "Sweetheart, I were unmannerly to take you out and not to kiss you," exclaims the king, and the regal shamelessness, accustomed to many a cheap success, is imprinted on the heavy, handsome features of the inflammable monarch. Many court dames, in the rich and puffy costumes borrowed from the fashions of the Francis I. period, surround the damsel, scarcely less fair than she, and Wolsey looks around from a more distant group, watchful of the course of the revolution which his jealousy of the queen has kindled. Over all this splendid throng, fixed and printed by the artist at a moment which is reversing a religion and changing the face of history, shines a light that is neither of the sun nor the moon, nor of palace torches in their golden sconces. Piloty is a theatrical colorist, and his effect is inspired in his mind by what he has seen produced by lime-lights and reflectors in the splendid theatres of Bavaria. No general color of light is spread over the whole, affecting all included hues and making a harmony of the general motive, but instead, a morbid eruption of local illuminations and contrasting coruscations, unexplained, and attributable to nothing represented in the picture. The arrangements of Piloty's historical pictures are generally more like a spectacular drama at the moment of the costumer's loftiest pride, than like the realism of an austere and controlled imagination. But in constituting himself, as in this instance, a mere Shakespearean illustrator, like John Gilbert or like Maclise, he makes the arranged emphasis less offensive, and goes far to justify the incurable mannerism of his style.

"Fugger the Banker burning the Bonds of Charles V." is a large group painted by Carl Becker. The Berlin painter sees farther into a color problem than the Munich pyrotechnist. Becker paints velvets, brocades, and rococo furniture with a true artist's love of bric-à-brac, so far as that is a virtue, and with a genuine attention to the play of daylight and the breadth of

nature. It is true, he will paint his posed model alongside of his posed model of the day before, and make a group of them, forgetting that nature would reflect the silks and satins of the one figure against the silks and satins of the adjacent figure, and that all the details of a real scene are knit together by a mysterious interdependence of light and color which unifies them. Still he works like a painter of legitimate race, while Piloty works like an adapter of stage-plays. In the present scene we have a room with figures, just empty enough and just populous enough, in the place of the senseless and compressed colonizing, against all reason, of the Piloty scene. The nonchalant monarch, careless and pleased, sits accepting the loyal hospitality of the Augsburg banker. "The wars are done, the Turks are drowned." Barbarossa is conquered, the Algerines are scuttled in their own privateers, and the commerce of capitalists and bankers may go on now untroubled by the horrid pirates of the African coast. The grateful money-king makes his fire of cinnamon and spices, in which he burns the bonds that certify his monarch's indebtedness. It is all described in Robertson's "Charles the Fifth," but the historian cannot paint the gray



ORIGINAL SKETCH BY FREDERICK DIELMAN.

A SCENE IN NUREMBERG.

hairs, the look of probity, the shrewdness and goodness of the aged banker, the keenness of his upward look as he stoops to ignite the papers, with which he loses the work of a prince's ransom; it cannot give the superb good-nature of Charles, the very Don Carlos of "Hernani," in condescending to accept a fortune from a commoner; it is ignorant of the charming family of the Augsburg magnate, with its lovely women like those whom Makart introduces into his "Charles V. in Antwerp," and its honest burgher domestics. The picture of Becker, without being what is called a painting for painters, is an honest, broad, healthy, generous piece of color-work, not offensively Düsseldorf-like, and full of human kindness.

Schreyer, whom, though born in Frankfort, we must class as a Paris painter, is represented by one of his more important pictures, large, tumultuous, and effective. It was painted in 1870, and represents "Teamsters entangled in the Marshes of the Danube." Its size is about six by four feet. Those familiar with this "fougueux" artist need not be assisted to conceive how he would treat such a subject. They will see, from any distance, the energetic, agonized tug of the

gaunt, shaggy beasts, and the wild lashing administered by the lusty, fur-capped driver. There are six ragged, hairy steeds introduced in the picture, looking like the wild Thessalian centaurs before Chiron tamed them, and their attitudes show every possible demonstration of straining effort and sinewy strength. Schreyer's Wallachian themes are derived from a long journey and residence once undergone in the Danubian provinces in the suite of a Russian prince who wished to travel thither. The canvases, like those of Valerio in the same scenes, and those of Verschagin in Russia, are half art-proper, half expedition reports. Both Valerio and Schreyer, the one with classical tranquillity, the other with gusty brio, have brought back subjects that lift a veil from Hungary, Bosnia, Servia, Wallachia, Bulgaria, and make us live and dream among those strange populations, whether native or Tsigane—the antique Illyrians and Thracians, substantially unchanged since Ovid's banishment.

Schenck is the teamster of innumerable velvet-nosed donkeys, the shepherd of incalculable woolly flocks, all of whom he drives cheerily forth from his studio at Ecouen. He sends forth from that retreat to the present gallery a characteristic subject—

"Sheep Caught in a Snow-storm," at the Croix-mourante pass in Auvergne. The woolly pilgrims are shown in a highly puzzled mood, with the track snowed away from beneath their feet in a blinding storm, and a shepherd's dog watching them with a somewhat ultra-human intelligence and sense of responsibility.

Exquisite examples of landscape art in the collection—besides a tenderly pearly "Morning" by Corot—which it will be hardly fair to pass by, are Mesgrigny's "View on the Loire," in the style of Martin Rico; "Twilight on the Seine," a fine Daubigny of 1874; Wahlberg's "October Evening in Norway," a study for the large painting owned by Miss Catharine L. Wolfe; and Andreas Achenbach's "Storm at Scheveningen" (36 x 24 inches), a lurid scene; his "Swollen Norway Torrent," and his water-color, "Arrival of the Herring-boats" (8 x 12 inches), a study in aqua-velle made in 1864 for the large canvas owned by Herr Meyer, of Dresden.

Of the younger painters of the figure resident at Paris whom it is proper to mention as contributing to this gallery, though the mention may be but a word, are Munkácsy, who enriches it truly with a "Widow's Mite," representing a modern peasant-woman, babe in arms, dropping alms into a poor-box, the group having that material darkness that may be felt, that depth and solidity, as of repoussé bronze, so well comporting with the eternal and poignant sentiment of the scene; De Coninck, with a life-sized half-length of a contadina putting on a ring which can hardly be a wedding-ring, since it is worn on the middle finger; Alfred Stevens, with a "rusée"

coquette flirting a fan, called "The Language of the Fan," painted in his later Paris manner, and not of the first importance; and Clairin, with an excellent "Scene in Morocco," representing an Eastern grandee entering his harem door, preceded by his chamberlain, amid all the wealth of robes and rugs which Paris painters find in their studios and stuff into their oriental scenes.

A precious little jewel of art is Lefebvre's "Femme Couchée," a small color-study executed in 1878 for the larger picture painted for the younger Dumas: amid a red sea of silk curtains reposes a girl horizontally just as she has left the bath. She doubles up her hand into a pink snowball, and upon it pillows her chin; the other arm and hand twine themselves like a white serpent along the back of the lounge, and the eyes are fixed on the spectator, out of all that cynical nudity, with supreme indifference and a point of malice. This picture is what the picture of Venus by Cabanel, in the room below-stairs, may have become after a course of Zola, Droz, and Dumas junior himself, her owner. Its technic shows the exactitude and science of drawing and the thin bladdery superficiality always found with this famous master of the nude in art.

This important gallery has had a long history, and many acquisitions made in an imperfect era of criticism remain among the others; it is not exempt from the vices known in Paris as the characteristics of "the American picture-buyer." But if judged by its best things, it shows a phalanx of solid merit hardly to be beaten by any assemblage of the modern masters in American or European collections. CICERONE.

#### BOSTON CORRESPONDENCE.

CONCERNING PUBLIC STATUES—PICKNELL'S PICTURES AT PARIS—THE HUNT SCHOOL—STYLES IN HOUSE BUILDING.

BOSTON, July 16, 1880.

THE characteristic Bostonian attempt to make the celebration of the Fourth of July æsthetic by the dedication of a statue of one of the patriot worthies of 1776 was not a success, so far as supplanting the old childish Chinese mode of celebrating is concerned. In spite of the statue the observance of the day proved more Chinese and detonatory than it has been for years, with more visible and demonstrative drunkenness in the streets. The statue purports to be the effigy of Sam. Adams, the father of the Revolution, "the greatest statesman America ever produced," in Senator Hoar's judgment. It is a bronze reproduction of the marble statue by Miss Whitney, one of the two from each State in the Valhalla at Washington. The other marble gentleman from Massachusetts there is John Winthrop, the greatest figure in early colonial times. The bronze copy of the Winthrop statue is to be set up in another square on the 17th of September, the 250th anniversary of the settlement of Boston. This will make two public statues erected in Boston streets this year to follow up the two last year—of Quincy and Lincoln. Next year will probably see two more—Ward's ideal statue of Lief, the Icelandic viking, mythical discoverer of New England (Vinland) in the year 1000, and the statue of Colonel Robert Shaw, of the First Massachusetts Colored Regiment, whom the Rebels "buried with his niggers" on the island in Charleston Harbor where they fell. The money lavishly subscribed for the latter statue, in the heat of the war, has doubled itself while waiting to be used, so that it ought to issue in a splendid equestrian hero when it is undertaken. As for the statue of Sam. Adams first mentioned, it is another one of those multitudinous civic statues of the kind which is neither good nor bad. It has a good dramatic scowl, or rather look of defiance, obtained by a knitting of prominent eyebrows and a compression of thin lips. But it is not so firmly planted on its legs as a man ought to be who, in a little provincial port, is standing before the gold-laced and scarlet officers of the Crown and the general commanding two of Her Majesty's regiments and demanding the incontinent "withdrawal of the troops," and pausing for their reply on the instant. Their reply was acquiescence, but this was never wrung from them by so evidently assumed a nonchalance of attitude. The face is not the countenance that the trusty Copley, his contemporary, has preserved for us in his portrait. Copley's Sam. Adams is of the rotund character of face, with a heavyish solid round chin balancing with manly pluck the sturdy intellectuality of a dome-like brow; the statue presents a thin face with passionate brow and the small retreating chin of classic conventionalism—the head of a poet rather than of a practical statesman and politician. There is a pretty miss in Boston who is a direct lineal descendant of Sam. Adams, and whose sound ancient stock is indicated somewhat in the circumstance that she is the only scholar of the public schools who ever made the highest possible score of marks for merit in all studies. She has the chin that Copley gives her great-great-grandfather, and the sculptor might have seen in a glance at *her* face that he need not depart from the truth to secure nobility and beauty.

The few friends of William L. Picknell of this city are delighted, as the friends of true and modest merit everywhere will be, that the honors of the Paris Salon this year for America are borne away by a very young man, who, by sheer dint of industry applied to genuine talent and inspired by the purest devotion to art, has been raised from obscurity to distinction at the threshold of his career. Young Picknell receives an "honorable mention"—the same award that has been previously bestowed only on Bridgeman and Sargent, and two other Americans many years ago, five times in all. For three or four years past frequenters of the Boston picture stores have had their careless, cursory glance arrested by landscapes of singular "solidity," originality, and earnestness, attacking the hardest tasks and sticking to them, signed with the odd name of Picknell; and those inquiring who Picknell was were told that he was simply "one of our young fellows in Paris." His pictures combined a good deal of Jacque's sturdy grappling with detail of facts and something of the uncon-

regulation ditches and luxuriant hedges of ferns and wild mulberries, runs from the foreground to the horizon, cutting the canvas in a diagonal line, while the sun at noonday makes its chalk and ochre resplendent. A team is stopped midway, and its shadow is cut with startling distinctness upon the shining straight ribbon of pale gold. A line of clumps of trees stands against the clear sky, firmly and strongly drawn like all the rest. One critic, Veron, says its manner recalls Decamps. Another remarks: "I do not think a more complete impression of dog-day torridity has ever been given. Painted almost entirely with the palette-knife, with astonishing impetuosity and confidence, this picture is assuredly the most remarkable thing in the foreign section. From the point of view of solidity of execution a single work in the Salon is superior to it—the admirable still-life of Martin Volland." Thus Armand Silvestre in "La Vie Moderne." It is a full chorus of exclamations of surprise and delight—"a curiosity and a treat," "triumphant virtuosity," "very

real, very powerful, very original"—such are the expressions of the exacting critics of Paris concerning this work of the young Bostonian, yesterday almost unknown even in his own city. Half a dozen years ago he was the boy in a second-rate picture store in this city, helping his sisters earn the support of their widowed mother. His father was a Baptist minister in a Vermont village, where he was born. Having one day the misfortune, as it was then thought, to drop a chromo-print and puncture a nail-hole in it, he took it home at night to mend it. His success was such that he believed he would try to make pictures. He went to a free drawing-school evenings, and his talent there developed so rapidly that by the advice of artists, among them Geo. L. Brown, he went to Europe to study, and became the pupil of Robert Wylie, the American painter, on the Isle of Man. Wylie received a Salon medal in 1872. Picknell also studied with George Inness. He has retained something of the characteristics of both these artists. Of late he has spent his time always in hard, enthusiastic work amid the artist fraternity gathered at Pont Aven. Now it is to be hoped he will come home, and with him Bridgeman, Sargent, and the rest of the talented young Americans who are at present drawing all their inspiration from and giving all their achievement to a country which though it appreciates them more needs them far less than their own native land.

It is the "obituary" of the "Hunt School" that Mr. Millet, the painter-critic, writes in the current Atlantic Monthly, under the caption of "Mr. Hunt's Teachings." He speaks of it as a thing ended, spent, and done. He gives Hunt all the credit and homage anybody could desire, honoring to the full the "veritable contagion" he spread, by means of his personal magnetism, "of single-minded devotion to art for art's own sake." But he holds that a thorough analysis of his methods of teaching would reveal many weaknesses

and disclose many apparent contradictions. He forgot in his enthusiasm, and in his belief that Americans needed above all to learn to see the grandest significance of art, that his pupils had never learned to draw, or taken any of the rudimentary steps in art. He maintained in effect the foreign "atelier," but the students were not what they were in foreign ateliers, painters who have spent years in learning to draw. What he tried, in the generosity of his ardor, to show them to do at once should have come only after faithful study and mastery of the mechanical methods of the profession. The consequence is that though the legacy left the disciples of the Hunt School is a noble one, "they remain like people who have learned the beauties of a language before they can write or speak it. Their works show that they see aright, and that their intentions are the best. But they can be called neither artists, idealists, nor impressionists, for their performances go little farther than intentions. For this they may be descriptively named 'intentionists.'" This is a happy thought.



"REVERY." BY C. VOILLEMOT.

FROM THE ILLUSTRATED CATALOGUE OF THE PARIS SALON OF 1880.

ventional fresh color of Boldini, though with nothing of Boldini's dash, flutter, and gayety. There is nothing of the latter's "insouciance," suggestiveness, and humor in genre studies about the Bostonian; he is modest and serious, and content to paint almost anything out of doors for the sake of getting down the very truth about it. His two paintings in the Salon of 1880 are described by the Parisian critics, whose unanimous applause anticipated the verdict of the jury, in terms that make them plain enough to the mind's eye. "Sur le Bord du Marais" consists of fine, strong, robust trees, and others, tall and slim, all leafless, and standing in a group upon uneven ground covered with brushwood, tall grass, and rushes. The clear sky gives value to these trees, carefully studied and admirably drawn; and one guesses rather than perceives the neighborhood of the marsh. But the other picture, "La Route de Concarneau," is the better, and is rated by the leading critics a truly remarkable work. In this a road, "traced with administrative straightness," and bordered with the



indeed, a witty and a just characterization, and it will stick. "Intentionists" is the proper designation for the little coterie of strivers after the excruciating, and to them, truly, unattainable, in New York also, who come the nearest, it is to be hoped, of anything in America to the "Nincompoopiana" so wholesomely ridiculed by Du Maurier in Punch.

The extensive building operations in our sumptuous residence quarter known as the Back Bay afford an interesting field for artistic study. It is estimated that some \$3,000,000 worth of houses will have been added to the West End by the close of this year, the fruits of the revival of good times since last year. The "Queen Anne" style in brick is the prevailing type of architecture, and the mode of exterior decoration at present most in favor is the elaborate carving of brick with the chisel and hammer, over the door or in the middle of the front of the house. Interiorly, too, they are putting more into the painting and less into the plastering of the houses. Deep chimney-corners, windows divided up into small panes, oriel windows, and staircase halls open from the first floor to the roof are Queen Anne characteristics universally the vogue in the new houses dating from 1880. The common city house in a block, very narrow, very high, and very deep, is no longer in fashion here. The tendency now is to build houses of greater width, less depth, and lower height; in fact, the aesthetic and artistic improvement of taste in our homes has induced a truer and sincerer care-taking for comfort and home-feeling. One of the most important architectural adornments to be added to this region is the projected Crane memorial building for the home of the public library of the suburban town of Quincy. This splendid monument is to be the gift, through Albert Crane, Esq., of New York City, of the heirs of the late Thomas Crane, whose boyhood's home was in Quincy. Richardson, the accomplished and always original architect, designer of Trinity Church here and the State Capitol at Albany, is drawing the plans, of which I hope to give some description in my next.

GRETA.

#### IMPORTANT ART SALES.

The picture trade in the United States, during the summer, is practically at a stand-still. The following pictures were sold lately in Paris:

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|--|---------------|
| Goya. "La Toilette".....                 | 3,150 francs. |
| Diaz. "Chien au Repos dans un Bois"..... | 4,100 "       |
| Millet. "L'Heure de Midi".....           | 6,300 "       |
| Saint-Jean. "Bouquet de Fleurs".....     | 11,400 "      |

The Barye bronze "Thésée et le Minotaure" was sold in Paris lately for 4000 francs.

The following prices were obtained for pictures sold at auction in London recently:

|  |      |
|--|------|
| P. Bouvier. "L'Occasion".....  | £126 |
| V. Chevallier. "A Game at Cards".....  | 162  |
| G. Koller. "Albert Dürer Receiving a Message from the Duchess of Parma"..... | 136  |
| C. Seiler. "Official Orders".....  | 211  |
| J. E. Saintin. "Treasured Mementoes".....                                    | 105  |
| F. Domingo. "The Card-Players".....  | 546  |
| A. Toulmouche. "L'Atlante".....  | 115  |
| E. Castres. "Outside the Ambulance".....                                     | 241  |
| L. C. Müller. "Mecca Pilgrims".....  | 735  |
| Jules Breton. "A Breton Woman".....  | 451  |
| J. G. Vibert. "An Unequal Match".....  | 157  |
| E. Frère. "The Drum Lesson".....   | 262  |
| E. Nicol. "The School".....  | 210  |
| W. Etty. "The Triumph of Cleopatra".....                                     | 525  |

## The Print Collector.

HAMERTON ON HADEN AND ETCHING.

MR. PHILIP GILBERT HAMERTON contributes a valuable article to the August number of Scribner's Magazine, on "Mr. Seymour Haden's Etchings," in the course of which he drops some scraps of technical information well worth knowing. For instance, arguing the superiority of etchings proper over the photographic metal processes reproducing drawings—a self-evident fact, we should say—and remarking that these latter "really are etchings bitten with acid as we bite our plates," he says that the only secret of the perfection with which M. Amand Durand reproduces the etchings of Rembrandt is that he is himself an uncommonly skilful master of the common processes of etching, and the photographic work he employs is merely preparatory, and gives nothing but the drawing of the plates. Mr. Hamerton says he knows the inside of M. Durand's private laboratory, and knows all the instruments he uses and all his processes. So he speaks with author-

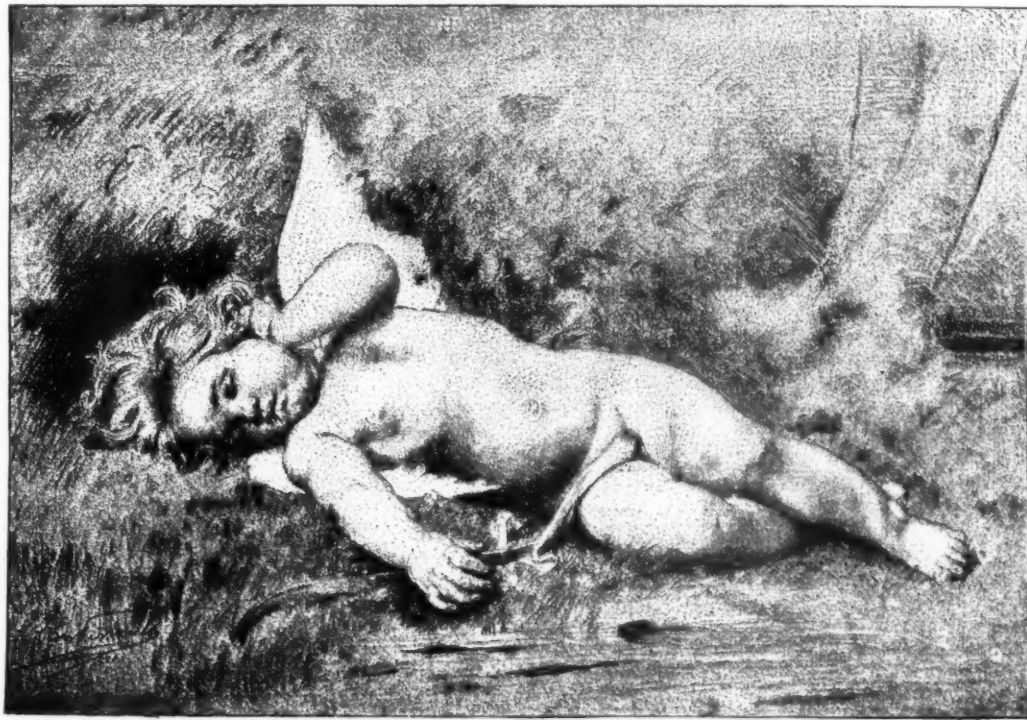
trial proofs are concerned, but, as he shows by the following anecdote, an etcher who does not employ a first-class printer, or personally supervise the operations of the average one, may never know what his own work is like. The most exquisite series of plates which Whistler ever did—his sixteen Thames subjects—were originally printed by a steel-plate printer, and so badly that the owner thought the plates were worn out, and sold them for a small sum in comparison to their real worth. The purchaser took them to Goulding, the best printer of etchings in England, and it was found that they were not only perfect, but that they produced impressions which never had been approached, even by Delâtre. Mr. Hamerton tells a parallel anecdote: "Mr. Samuel Palmer had etched a beautiful plate, which had been a good deal printed, but nobody ever suspected how beautiful the plate really was until, some years after, Mr. Palmer set up a press, and his son took impressions under his superintendence which were incomparably superior to all the earlier ones."

It is hardly worth repeating, perhaps, the well-known fact that Mr. Haden is an amateur etcher, his profession being that of a surgeon, as which he has an eminent position. He began to etch as early as the year 1843,

producing in that and the following year six Italian subjects, of which the following are the titles: 1. "Tomb of Porsena;" 2. "Castle of Ischia;" 3. "Gate of Belisarius;" 4. "Houses on the Tiber;" 5. "Pisa;" 6. "Villa of Mæcenæ." He did nothing more until 1858, when he produced nineteen plates, two years later ten plates, and, after a pause, in 1863 he produced eleven plates. The following year his needle was much more fertile, and in 1865 he became famous by the appearance of his "Etudes à l'Eau-forte." The French title and the French letter-press that accompanied this portfolio of prints were due to Mr. Haden's original intention to publish the work in Paris, he supposing that the Eng-

lish public would receive a set of etchings with comparative indifference. "The result, however," says Mr. Hamerton, "proved that the progress of general information about the fine arts in Great Britain had prepared a sufficient number of people for the appreciation of original work in etching. Many reviews in the London press, and especially an article in The Times, made people flock to Mr. Colnaghi's, where Mr. Haden's works were exhibited, so that he became, in the course of a few weeks, one of the most famous artists in town. Two hundred and fifty sets were announced for publication, but only one hundred and eighty proved satisfactory enough to receive the artist's approval. The edition was soon exhausted, and when a good copy comes into the market it readily commands double the publisher's price." The editor of Scribner's Monthly, in a foot-note, says: "The 'Etudes' were published at a loss at fifteen guineas a copy (of which only twelve guineas found their way into the pockets of the artist), while every copy in reality cost him sixteen guineas. Now, when a copy comes to auction it brings thirty guineas, and when broken up (as it generally is by the dealers), they make sixty guineas by it. In this way an artistic work passes at once out of the possession of the artist and becomes the property of the trade, and this is the reason why the trade are always anxious that there shall be as few impressions taken from the plate as possible."

The isolated plate, "The Breaking up of the Agamemnon," paid the etcher very handsomely. The first



"LOVE ASLEEP." BY F. PERRAULT.

FROM THE ILLUSTRATED CATALOGUE OF THE PARIS SALON OF 1880.

ity. We may say, for the information of those who have not seen these etchings, that practically they are perfect fac-similes of the originals of Rembrandt. So closely do they resemble them, in fact, that it has been found necessary to stamp them to avoid deception. Mr. J. W. Bouton, of New York, it may be interesting to note, by the way, by an arrangement effected with the Paris publishers, expects to offer shortly, in an "édition de luxe," the complete etched works of the great painter, reproduced by this process.

Few etchers possess the two essentials to a good etching—the power of drawing and biting in. "Many," says Mr. Haden, "have one without the other. Samuel Palmer and Meryon, Herkomer and Hook combine both. Turner possessed the power of biting in to a marvellous degree." Mr. Hamerton praises Palmer very highly as a master of biting, because he gets his results (which are just what they ought to be) without rebiting. Flameng is very sure, but his work is systematically tentative. "Mr. Haden," he says, "effects the biting in of his plates grandly and with much power, but his chiaroscuro is often very much simplified by intentional omissions of tones which a professional etcher from pictures would be obliged to render; and, besides this, as Mr. Haden's purpose is generally more artistic and intellectual than technical, he does not mind over-biting occasionally. Of the two faults, underbiting and overbiting, he preferred the latter, as giving more vigor and force." Mr. Haden advises etchers to print their works themselves, which is good advice so far as the

state from first to last brought 2500 guineas. Mr. Hamerton calculates that it paid its author three guineas a minute for the time spent in actual work on it. It appears that the plate was originally made in accordance with a request of Mr. Hamerton for a contribution to *The Portfolio*, of which he is editor; but it proved too large for that purpose, and a small and unimportant plate was published instead. Mr. Haden's largest and powerful etching, "Calais Pier," which measures two feet nine inches by one foot eleven inches, was not pecuniarily a success. One hundred impressions (of which ten only remain) were taken from the plate, which was then prepared for mezzotinting. A press had to be built to print it. The same style of execution as that of "Calais Pier" has been applied to the plate called "Greenwich," which is, and Mr. Haden declares will remain, his last work.

Mr. Hamerton's opinion of the merits of Mr. Haden as a landscape etcher might seem to be almost extravagantly high were it not that Meryon, the great French etcher, was so profoundly impressed by the brilliancy of the "Etudes à l'Eauforte" that he would not believe that they were done in this generation. He wrote to the editor of the "Gazette des Beaux Arts," cautioning him against being taken in by the plates, which he declared were "not done by Mr. Seymour Haden, and, moreover, not in this century." Mr. Hamerton considers "Shere Mill Pond" one of the two most perfect landscape etchings ever produced. The other is the "Herdsmen," by Claude. "The only English landscape etchers who stand on the same level of absolute rank with Mr. Haden," he says, "are Turner and Samuel Palmer, but their art is so fundamentally different in principle that a comparison cannot properly be made. Turner never executed etchings which were intended to stand by themselves. He was a very powerful workman in what we call the organic line, but he did not combine much shading with it, as the shading in his scheme was dependent upon mezzotint, which was allowed for from the beginning. In Mr. Haden's work line and shade are conceived and drawn simultaneously in a complete synthesis. Again, there is no evidence that Turner ever etched from nature; his plates are studio compositions, either from various sketches or, in many instances, from pure invention. Mr. Haden has always preferred, whenever possible, to etch from nature directly upon the copper, and, as engravings are never done from nature, this practice widely differentiates his etchings from all engraver's work whatever. When we come to Samuel Palmer we find a great artist, both in conception and extraordinary technical skill, but the principles of his work are deliberation and elaboration, while its qualities are those which come of patient and profound thinking, whereas Mr. Haden has made it his principal business to seize passing impressions in their freshness." Summarily dismissing the claims of the admirers of John Crome that he was a master etcher, with the comment that he was "a niggler with the needle, with the ideas and execution of an amateur," Mr. Hamerton concludes by saying that "Haden is a far better etcher than Ruysdael ever was, and the only master of landscape etching with whom he can be fairly and profitably compared is his illustrious master Rembrandt, who taught him nearly half of what he knows, while nature taught the other half."

#### THE VALUE OF PRINTS.

STRANGE as it may seem, more taste and knowledge are required in the choice of prints than in the choice of paintings. Mr. Loftie, a shrewd English writer, makes some valuable remarks on this subject, the substance of which we here reproduce. He observes: It is much safer and wiser to buy old masters of engraving than new. Restoration of prints is on a very different footing from restoration of pictures. A torn plate may be mended. A margin may be put on a close clipped print, but no one can make a bad impression into a good one, or produce a perfect imitation of Rembrandt or Dürer. There was some talk in art circles a few years ago about an unsigned print, for which a collector had given a large price. Wise people said the print had been sold as a Marc Antonio, and as being unique, but that it was not a Marc Antonio, and that another impression existed. But the fact is neither of these questions affected the beauty of the print. Whether engraved by Marc or by one of his pupils, it was well engraved. Whether absolutely unique or not,

no other impression had ever occurred for sale. In either case and at all events, it was a beautiful work and therefore of value.

Prints may be roughly divided into two great classes: Those in which the engraver has interpreted his own design, and those in which he has copied from a picture by some one else. The French call original engravers "peintres graveurs." The works of Dürer and Rembrandt, of Meryon and Haden, are all of this kind. Marc Antonio, though he made some engravings of his own designs, chiefly copied Raphael or Titian; and in our own day Thomas Landseer has both produced etchings of his own, and has also engraved his more famous brother's pictures. The great majority of modern engravers have only copied from pictures. Such were Smith and others who made mezzotints from Reynolds, and whose works sometimes fetch very high prices. A single print by Smith after Reynolds often brings more than Reynolds obtained for the original picture.

On the whole, for decorative purposes, modern prints are the best where there is plenty of wall space, and ancient, being smaller, where there is little. As prints do not suffer by being exposed to the light, but are injured by being rubbed together in portfolios, it seems strange that we do not more often see good engravings hung on the walls. A "Melancholia," by Dürer, or a "Burgomaster Six," by Rembrandt, is eminently decorative. It gives a room an air which some of the best modern pictures would fail to impart. Good Landseer prints, too, are very ornamental in frames, but terribly unwieldy and liable to tearing in a portfolio.

Old prints by a "peintre graveur" are, on the whole, the best for the judicious collector. He can choose a master, say one of Dürer's pupils, and buy quietly good impressions, here and there, hanging them in frames where he can see them, and comparing impressions until he has a good collection. He will find that great pleasure is to be derived from the pursuit, that it increases incidentally his knowledge of other kinds of art, and that, unless he is very extravagant, he is making a perfectly safe investment of his money.

Many years ago Dibdin praised the works of one of these "little masters," as they are called, namely, Hans Sebald Beham, and had two facsimiles made from his engraving. But they never seem to have come much into fashion, though it is hard to imagine any old master whose works are better suited for decorative purposes in a modern house. They are all very small, some of the best being only two inches long by one high, but they are very pretty in sets in a frame, and are, for the most part, in the highest style of the high German art of the time.

All the older engravings have greatly increased in value of late years, and are no longer to be had in good condition at prices which bring them into ordinary competition with modern works. The collector may safely give a high price for a unique impression, or for any impression in an early state. Proofs of old prints are not always recognized. If you have knowledge of the subject, you may feel very secure in this respect.

It is better to have a few good impressions than a complete set of a master in an inferior condition, though in order to form a thorough acquaintance with the work of an artist, it is sometimes necessary to have poor impressions to compare with good. It is better to have a common print which is interesting in subject than a much superior one which is unpleasant or ugly. It is necessary to include this among our cautions, because it often happens that the old masters differed from us in their ideas of what is good taste, and though some of Dürer's prettiest prints are the most common, they always fetch their price, and are eagerly sought after. We allude especially to such engravings as his "Knight of Death," his "Melancholia," and his four beautiful little "Madonnas" with the crescent. You may be led into buying a print because it is cheap, but you will generally find, if it is a good impression, that on account of the subject it is not fit to be hung up, and that you have therefore given its full value.

The buying of modern prints is a very different thing, and here a word must be said about "proofs." The term "proof" has been corrupted from its ancient usage. It originally meant a trial impression taken of a plate to see how it approached completion. Such impressions were supposed, partly because of their rarity, and partly because of their being early and unworn, to be more valuable than prints from the completed plate.

After a time "proofs" were held to include impressions taken after the engraver had done with his work and before the letterer had engraved the title. Later impressions taken with "open letters," that is while the letters of the title were still in outline, were added to the lengthening list. But the crowning absurdity was reserved for the deception of buyers in our own day. Prints are now "published" by publishers, just like books, and they advertise the prices without much reference to the state of the plate. The number of proofs is in most cases, and especially where the publisher is unscrupulous, only limited by the number of subscribers, and it is asserted on good authority, that of one popular modern print in England lately there were six thousand "proofs" taken.

Line engraving is now largely neglected and more rapid work, either mezzotint or a combination of mezzotint and line, is in fashion with engravers. But the whole condition of engraving was altered when the process of "steeling" a plate was invented, and good impressions may still be had after many thousands have been taken off. After a large number of so-called proofs have been printed the plate is often retouched by the engraver, so that it sometimes happens that a "proof" is not so good as an ordinary impression.

In works on copper, however, there is much more variety. It may safely be said that of a delicate etching no two impressions are ever exactly alike. "The collector," observes Mr. Loftie, "is very safe if he has selected judiciously, but it seems to me that there is a great want of better art in such things. The most ardent admirer of modern etching has little opportunity of buying anything except landscapes, and of them very few that are of an interesting type. When modern etchers go back to figure subjects such as Rembrandt studied, and to chiaroscuro like his, they will be well worthy of attention. But to the general taste Mr. Whistler's ragged style of rapid execution is absolutely without meaning, and Mr. Legros' figures are too unpleasant, too rigid, too slight, to be attractive except in the eyes of those who are educated in etching."

"For, it must be remembered, in buying prints to hang on our walls, that we do not live alone in our houses, but that what we hang is for the entertainment of our guests and for the instruction of our children, and only for our own enjoyment in a secondary degree. Why the modern efforts of the 'aquafortist' should be so greatly concerned with landscape, I cannot tell, except it be that professional artists who are in the habit of drawing the figure are too busy to engrave, and that the copper plates are left chiefly to amateurs to whom landscape is more possible than figure. Such amateurs are and were Mr. Haden, Mr. Hamerton, the famous Meryon, who was, I believe, a lieutenant in the French navy, and many others who have become known in this branch of art. The few professional artists who have taken to it are chiefly of what may be called the landscape persuasion. But it is much to be hoped that before long the list of 'peintres graveurs,' may contain a larger number of young names, and that even the dry point and the admirable line of Dürer and Marc Antonio and the Behams may revisit the earth."

Turner's "Liber Studiorum" stands at the head of all modern copper-plate work. To know these prints thoroughly, to be able at sight to distinguish the states, and to tell bad from good, is a science in itself. Of late years they have been very much sought after, and good impressions have become exceedingly scarce. But now and then fair examples of odd prints are to be had, and they are, on the whole, very decorative, especially if mounted on a gray or blue paper.

#### ENGRAVINGS BY WILLIAM SHARP.

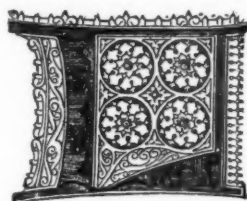
THE following prices have been paid in New York recently for good prints of engravings by William Sharp

| PAINTER.                 |   |
|--------------------------|---|
| West, . . . . .          | Witch of Endor, . . . . . \$12              |
| West, . . . . .          | King Lear, . . . . . 12                     |
| Guido Reni, . . . . .    | Doctors of the Church, . . . . . \$20 to 30 |
| Guido Reni, . . . . .    | Doctors of the Church, . . . . . Proof, 75  |
| Domenichino, . . . . .   | Saint Cecilia, . . . . . 12                 |
| Domenichino, . . . . .   | Lucretia, . . . . . 8                       |
| Domenichino, . . . . .   | Lucretia, . . . . . Proof, 21               |
| Reynolds, . . . . .      | Dr. John Hunter, . . . . . \$15 to 20       |
| S. Rosa, . . . . .       | Diogenes, . . . . . 10                      |
| Guido Reni, . . . . .    | Ecce Homo, . . . . . 7                      |
| Caracci, . . . . .       | Infant Christ, . . . . . 6                  |
| Caracci, . . . . .       | Infant Christ, . . . . . Proof, 18          |
| Sir W. Beachy, . . . . . | Matthew Boulton, . . . . . 12               |
| G. F. Joseph, . . . . .  | Portrait of Sharp, . . . . . 9              |



# ART NEEDLEWORK

## DECORATIVE LACE-WORK.



LACE made on the pillow is not needlework, and its beauties are not of the same order; but point-lace, properly so called, made with points or stitches, comes into the category of art needlework, from its beautiful and expressive designs so marvelously adapted to the materials and conditions of its workmanship, and from its matchless execution. For everything but personal use, and for some church purposes, these triumphs of needlework are too costly and elaborate; but there are several kinds of lace, or rather linen-work, which, as being more adapted for general purposes and for their decorative value, deserve a place with colored embroidery. We cannot give here directions for doing these kinds of work, but merely mention the different styles which seem best suited for decoration, and give a few hints as to the rules of art to be applied to them.

We begin with the bolder kind of tape-guipure, which is made of linen tape twisted and folded into a pattern, held together with bars, and then filled in and enriched with needlework. For this work the pattern should be such as may be formed by the flat folds of the tape, cut and joined on again when required. No attempt should be made to conceal that it is a tape by drawing it into shapes that it will not easily take, or by making it imitate lace made entirely with the needle or upon the pillow. The best material for this work is a real tape—that is, one in which the threads cross each other at right angles, and not a braid which has no warp, the threads in which are plaited together. The bars or “brides” should be firm, not too thin, and sufficient in number to hold the tape well in its place, allowing no loose curves or ill-secured angles. It is better to have too many than too few bars, and, whether with or without knots, they should be of firm overcast or button-hole work, not merely of twisted threads. The thread used for the bars and for filling some of the spaces should neither be too fine nor too tightly twisted, in which case it is wiry and intractable. Even if the soft thread should seem to make the work fluffy and confused at first, the first wash will clear it more than enough. This guipure work, and the other kinds of linen work of which we are going to speak, however complete, should be easy—not a monument of patient industry, into which as much work as possible is put, nor a sampler of various stitches and curious devices, but a clear and facile carrying out of the original idea, easy to be comprehended, and producing a good effect at a moderate distance.

A beautiful kind of work, which is founded upon old lace, though we believe the manner of executing it to be quite modern, is done by drawing patterns on linen, over-casting or buttonholing the outlines, cutting away the ground, and enriching the pattern with bars, cords, and raised work. This kind of work admits of great richness both of form and execution; the beautiful flowing patterns of Venetian, rose, raised, or bone point can be very well reproduced in it, preserving their beauties of form and proportion. It will be understood that these laces must not be merely imitated, but carefully studied and adapted to the intended purpose. The patterns for this reproduction must be considerably enlarged and their detail much simplified, giving only their broader characteristics. If this be neglected, the linen will be only a coarse and unsatisfactory imitation of the close-set stitches of the original, instead of an arrangement of pleasant contrasts between the plainness and evenness of the linen, the spaces and bars of the ground, and the raised work of the edges. The outlining of this work with gold thread has a very rich and beautiful effect, which is increased if the lining be of amber or golden-brown silk or satin.

“Point-conté,” lately called “guipure d’art,” or, in homely phrase, darned netting, is another effective kind of white needlework. It is almost the only kind of old work which, in modern practice, has preserved some degree of beauty, in spite of the fancy-work shops and ladies’ magazines. This may be ascribed to the unyielding nature of the netted groundwork, which compels a certain special treatment, and thus vigorous and beautiful designs have been produced, but through blind rather than intelligent obedience. In the desire for variety rather than for appropriateness, later designs have been spoiled by cutting away portions of the net in order to produce larger open spaces, destroying the unity of the diaper-like ground and making uncomfortable-looking holes. The ground should be netted with linen thread, beginning at one corner; great care is needed to make it true and even, so that it will stretch properly in the little frames used for the work. The pattern should be worked in the same thread as that used for the ground. This is a very old kind of work; the early specimens are simply darned on the netting, without any raised work, in bold conventional designs, sometimes with letters, armorial bearings, and such devices.

“Punto a gruppo,” “point-tiré,” or drawn work, is a kind of linen work that is particularly good for decorative purposes; it is simple and easy, and produces an excellent effect. It is most appropriate for the ends of table-cloths, toilet-cloths, tidies, or towels, the last being its original Italian use. As the names indicate, it is made in the material of the cloth itself, some of the threads of which are drawn out and the remainder grouped into patterns more or less elaborate. A hem-stitch like that used for pocket handkerchiefs is useful for this work; it may be worked singly along a row of drawn threads, or, for a broader line, on both sides of the row, either taking up the same threads as those taken on the other side, so making little bars; or taking half the threads from each of two of the opposite stitches, and so making a zigzag. Other patterns may be made by passing a thick linen thread along the centre of a row of threads from which the weft has been drawn, and either twisting them over each other or knotting them into groups.

Pretty work may be made by embroidering the spaces of plain linen between the rows of drawn work, either with silk or with ingrain cotton, red or blue; only one color should be used; the cotton should be the thickest that can be procured, and a little of it or of the silk should be mixed with the fringe. The patterns worked should be very simple, either line patterns, dots, stars, or very simple leaf patterns. Our own taste is in favor of using only one kind of work, rather than a mixture of drawn work and embroidery; but the latter is so much admired that we give these few hints for it, with the advice that in mixed work one or the other kind should be made the more prominent. If the prominence is intended to be given to the embroidery, the drawn work should be distinctly subservient; but if the contrary, the embroidery should be confined to narrow patterns of the simplest kind. This work washes extremely well, and so does the cotton or silk embroidery; it should not be starched or ironed, but pinned or basted flat and tight while wet upon a board or the floor, and left to dry.

Drawn work should be finished with a fringe of the warp of the material knotted or twisted into tassels. The elaboration of this knotted fringe gave rise to what is now known as Macramé lace, a kind of work that has often a very good effect. The old specimens are very beautiful; but the modern revival is not always happy, partly because the thread used is too smooth and tightly twisted, making the work too regular and machine-like; partly because the patterns are too elaborate, and the threads are too much tied, instead of being left partly loose and showing their real nature; and the easy, natural look, which is the great charm of the work, is thus lost. By avoiding these faults, and remembering the character of the work as a finish and fringe rather

than a lace, very good edges and borders may be made.

Perhaps the most beautiful work and the best art production of all these laces is “point-coupé,” or cut work, erroneously called Greek lace. It is made on a foundation of linen, of which some of the threads are cut away and the remainder worked over, making regular square spaces. A severe ground plan, as it may be called, is thus laid down, and the pattern, however rich and varied, is subdued and confined by guiding lines, and may be made to form stars, circles, crosses, or cobwebs of a geometrical character. As the limits imposed by the manner of working cannot be passed, this work is never seen in a bad style, even when the severe right angles of the foundation are partly overcome, and the scallops and vandykes that were once only the edge of the straight border are enlarged and developed until they form the principal part of the work; the geometric character is preserved, and the work, which by its first conditions restrains while it exercises the fancy and skill of the worker, is still beautiful and excellent.

Cut work is very durable, and old examples of it are numerous; it was a great favorite with the painters of the 17th century, and is found in every portrait, forming the turned-up cuffs of the Vandyke dress, and edging the falling collars that displaced the standing ruffs of the previous half-century. The finer kinds of this work are very laborious, though labor is seldom better spent; for furniture decoration it can hardly be too coarse, provided the material be sufficiently durable to repay the trouble of the working. Brown packing cloth for the foundation—which is entirely covered—worked with brown thread, in a suitable pattern, with not more detail than the thick threads can express clearly, will make a beautiful border. This may be edged with a Macramé fringe of the same thread as is used for the work, care being taken that the knotted pattern be quite simple and unobtrusive, so as not to divide attention with the border, to which it is only an adjunct.

For the borders at the ends of a white linen altar-cloth, this lace should be worked on stout white linen with a thick soft white linen thread; this admits of a very rich pattern, and is admirably suited to the purpose. The lace should be firmly finished off with a flat hem of the foundation linen all round, making it complete in itself. A fringe of linen thread should be sewn on, so that it can be renewed. The cloth, of finer linen, should have a broad open hem all round; if crosses are added, they should be worked in thick embroidery with fine linen thread. Then the cloth should be washed twice over, and got up without starch. Last of all, the cut-work borders should be sewed to the ends of the cloth with an open stitch, which may be easily cut when the cloth is washed, which it will require much more frequently than the borders.

The materials for each kind of work here mentioned are the same—linen cloth and linen thread of various degrees of whiteness and fineness, the choice and matching of which require considerable skill and judgment, only to be gained by experience.

ART needlework has become the fashion, and has superseded in one form or another almost all other fancy work; but it is much to be hoped that this fact will not prove its ruin in the long run. It was not as a new kind of fancy work that it was established. It must not be forgotten that embroidery is one of the most ancient of the decorative arts, and that its revival at the present time is only a part of the general revival of true art.

A NEW idea is to take out the plain wood panel in front of the tall standing Dutch clocks, and to insert in its place one of embroidered silk, worked in some artistic and elaborate way.

# CERAMICS

## DECORATIVE PLAQUES.



**L**AST month we gave, in connection with several illustrations of prize china paintings by amateurs who competed at the London exhibition, projected by Messrs. Howell & James, some description of the competition, condensed from a London journal.

Among the prize plaques named and not illustrated were Miss Emily L. Loch's "Horse-Chestnut Branch," the Magazine of Art prize; Miss E. E. Crombie's "Azaleas and Almond Blossom," the Princess Christian's prize; and Miss K. Kirkman's "Passion Flowers." We give illustrations of these on the opposite page. Facing them are two superb exhibition plaques from the famous factory of T. Deck, who, among other ceramic secrets, discovered that of gilding under the glaze. It is hardly fair, perhaps, to put the work of amateur English decorators in comparison with that of expert French masters of the art. But if the praises sounded by the London art critics be merited, these clever amateurs have no cause to be ashamed. One thing is certain—there is as good ceramic painting being done in England now as in any country in Europe. That at the factory of the Mintons is unsurpassed. When the English amateurs attain to the excellence of the artists there they may challenge comparison with the best in the world. It has been urged to the detraction of English national art merit that the principal decorators in the Minton factory are Frenchmen. That such admirable artists as Solon, of *pâte-sur-pâte* fame, and Mussel, the unsurpassed painter of plants and fishes, contribute greatly to the reputation of the house cannot be denied, but it is by no means true that all the best decorators are foreigners. Certainly some of the most beautiful work that comes to this country bears the stamp of English execution. Look in at the ware-rooms of Messrs. Davis Collamore & Co., in New York, where there is the best exhibit of Minton plaques yet seen in this country, and you will find that some of the best of the pieces, albeit somewhat Gallic in subject, bear the very British name of H. W. Foster. There is, or was, there one particularly finely painted plaque by that artist which our amateur china painters would do well to study. In color, composition, and general effect, it might serve as a model. Against a dead gold background (by the way, the Mintons are rivalling M. Deck in the production of metallic backgrounds) is a sweet-faced girl, with a soft white handkerchief about her throat, and a white mob cap, ornamented with stripes of blue, which are effectively repeated in her dress of Isabel color. Across the background is a green branch with red blossoms very decoratively introduced. The firing has been accomplished without a flaw: the flesh painting has lost none of its delicacy or transparency, and all the accessories of color have stood the fire test equally well. The plaque is the largest that we remember to have seen from the Minton factory, it being at least twenty inches in diameter.

The prize plaques at the Howell & James exhibition we hardly suppose equalled such work as this. But it is probable that the decorators of the English factories in the near future will be recruited from the ranks of such amateurs as engaged in this competition. We should like to believe that in our own country, out of our



EXHIBITION "DECK" PLAQUE.

vast army of students who are industriously spoiling good white porcelain, we shall ere long produce such a promising nucleus for a school of professional china painters as those who won the prizes in London. As it is, however, we are forced to admit that the number who develop any talent for this branch of decoration is



EXHIBITION "DECK" PLAQUE.

discouragingly out of proportion to the host which engages in its practice. The trouble is, we fear, that the seriousness of the work is not appreciated by either pupil or teacher.

## HINTS FOR CERAMIC DECORATION.

THOSE china painters to whom such costly works as Owen Jones's "Grammar of Ornament" and Racinet's "L'Ornement Polychrome" are not accessible will find the following hints of great value. We cull them from that excellent work, "Practical Ceramics for Students" (published by Henry Holt & Co., New York), by C. A. Janvier, who thus conveniently summarizes the opinions of some of the best modern authorities on the subject.

Charles Blanc makes the following remarks:

1. In ceramic art, as in all other arts, decoration should be subordinate to the form of the object decorated.

2. Perspective effects are out of place in the decoration of vases [or of any rounded surfaces].

3. Picture painting should not be imitated in vase painting, as this last, contrary to the rules of the former, delights especially in pure clear colors and unbroken tones.

4. Instead of the exact imitation of nature, ceramic decoration, even in the copying of natural objects, subordinates imitation to the laws of harmony and to the delight of the eye and of the mind.

5. Ceramic decoration, instead of striving after absolute unity of tone and the perfect evenness of surfaces [or color], should try to break these, either by vibration of color, or by one of the numerous means at the service of art, in order to bring play and, as it were, variety even into monochrome. [This is a most important rule for the decorator. In much

ware, here and in Europe, the decorator seems to endeavor to make the color as absolutely flat and even as possible, an effect easily obtained by powdered backgrounds. In the best Eastern and other work we see the surface, even of a plain color, broken up in some way; the color being often put on in several layers, or very slightly mottled or uneven. In other cases there is a slight pattern over it. Perfectly even and monotonous tones are to be avoided. At a distance the tone may look even, but a near approach should show a sort of shimmer or vibration which is a source of unending pleasure. The careful study of the petals of flowers will suggest much to an observant person; those apparently most even in tone will be found to possess this property.]

6. The rules of ceramic art vary according to the destination of the object decorated, ware for daily use not receiving the same decoration as wares for show and ornament. [In common household wares all useless knobs, excrescences or depressions should be avoided, as they break easily, or else catch the dirt, and, however pretty their effect may be, the good housekeeper soon learns to avoid them. Household ware must, above all, look clean. The color decoration of such ware had better be quietly gay. In wares for ceremonious or state occasions, the ceramist's fancy may have fuller play, but even then the destination of the plate or cup must be continuously borne in mind. Objects of pure ornament, to be placed on shelves or buffets, will offer full scope to the ceramist, who nevertheless should still keep a tight rein on his fancy.]

7. When, as is necessarily the case in ornamental ceramics, the form of the vase is symmetrical, it is not



necessary that symmetry should be apparent in the decoration. [The Japanese are masters of what Blanc calls balanced confusion.]

8. The most beautiful color decoration of vases is by no means that which multiplies various tints, but rather that which, taking two complementary colors which mutually heighten each other, or two contrasting colors, tempers and harmonizes them by some intermediate accessory, and by less showy tones.

9. Although the imitation of gems, of beautiful stones, of bronzes, has produced both curious and interesting results, the ceramic decorator will do well to avoid all such counterfeiting and to rest content with the wide field offered by the resources peculiar to his art.

10. Ornament in high relief is unsuited to ceramic decoration.

The South Kensington rules are as follows:

1. The form should be most carefully adapted to use, being studied for elegance and beauty of line as well as for capacity, strength, mobility, etc.

2. In ornamenting the construction, care should be taken to preserve the general form, and to keep the decoration subservient to it by the low relief or otherwise; the ornament should be so arranged as to enhance, by its lines, the symmetry of the original form and assist its constructive strength.

3. If arabesques or figures in the round are used, they should arise out of the ornamental and constructive forms used and not be merely applied.

4. All projecting parts should have careful consideration, to render them as little liable to injury as is consistent with their purpose.

5. It must ever be remembered that repose is required to give value to ornament, which in itself is secondary, not principal.

Two other good precepts are:

1. Let every line of the design have meaning.

2. Use the fewest possible lines to convey the meaning.

The following are the most useful rules given by Owen Jones for ceramic decoration:

*Rule 5.* Construction should be decorated. Decoration should never be purposely constructed.

*Rule 6.* Beauty of form is produced by lines growing out one from another in gradual undulations. There are no excrescences. Nothing could be removed and leave the design equally good or better.

be most beautiful which will be most difficult for the eye to detect. Thus the proportion of a double square, or 4 to 8, will be less beautiful than the more subtle ratio of 5 to 8, 3 to 6 than 3 to 7, 3 to 9 than 3 to 8, 3 to 4 than 3 to 5.

*Rule 11.* In surface decoration all lines should flow out of a parent stem. Every ornament, however distant, should be traced to its root and branch (Oriental practice). [This, which is excellent, only applies to certain classes of ornament.]



"THE MAGAZINE OF ART" AMATEUR PRIZE PLAQUE.

"HORSE-CHESTNUT BRANCH." BY MISS EMILY L. LOCH.

*Rule 12.* All junctions of curved lines with curved, or curved lines with straight, should be tangential to each other (natural law—Oriental practice in accordance with it). [This is a good and important rule, and means that such lines should sink gradually and imperceptibly into each other, and not as if they were abruptly crossing each other.]

*Rule 14.* Color is used to assist the development of form, and to distinguish objects or parts of objects from each other. [True generally, but in much fine ceramic work color is simply the delight of the eye, and means nothing at all. Much beautiful Eastern work is of this nature, and delights us by its harmonious intermingling of rich hues.]

#### ARIZONA INDIAN POTTERY.

CINCINNATI is not the only place in the United States where a taste for pottery decoration prevails. In the distant territory of Arizona, among the Pueblo Indians, the ceramic art receives a surprising degree of attention. A correspondent of *The Graphic* gives some interesting information concerning a collection of Pueblo pottery, made by James Stevenson last summer, and now stored in the Smithsonian Institution at Washington. It includes over twenty-five hundred specimens, mainly the work of Zunis and Maquis, who, of

all the Indian tribes, have attained the highest perfection in the art of pottery. Some of these specimens are antique, but by far the greater number are such as the Pueblos are manufacturing at this day and have in constant use as household utensils. Many of them are fresh from the hands of the potter and have not been used at all. The necks are short, the middle part very bulging, and the bottoms flat. In only one specimen the neck is long. This is a water-jar shaped very much like a Roman vase. The neck is three times as long as the

neck of any other of the specimens. A good part of them are cast in the shapes of various animals, birds, and even men. Some of the plainer ones are almost identical in form with much of the pottery of the Indians of South America. The decorations are peculiar to those Indian tribes who have been brought into contact with the Spanish races.

Each tribe of the Pueblos appears to have some characteristic figure of decoration for nearly every piece of its pottery. Some of these decorations recur so

frequently that one is apt to suspect that they must have some significance. The Maquis place around the top of the inside of their vessels something like a double figure two repeated, without break in the line, a sufficient number of times to extend around the vessel. The Zunis make frequent use of the figure of some animal. Their favorites are the deer, the pig, the mule, and the elk. The deer occurs most frequently. Figures of birds, too, are of frequent occurrence in their work. Some of them are drawn with considerable skill and accuracy. Others are as stiff and awkward as the school-boy's picture of a horse. The feathers of the birds are in most instances cleverly done. A figure of two fighting cocks, for instance, would do no discredit to less rude artists. The serpent, so common in the artistic attempts of most Indian tribes, is not a favorite with the Pueblos. The figures of the animals are usually surrounded by nondescript decorations, which are neither flowers, vines, leaves, nor any natural objects, but which are nevertheless, many of them, very graceful. The Zunis are the only tribe of the Pueblos who habitually decorate with the figures of animals. This tribe is apparently the most expert in the manufacture of pottery. Their specimens are more shapely and the decorations, as a usual thing, better drawn.

The pieces are of all sizes, ranging from the massive jar, made for holding provisions, which measures twenty-eight inches across the mouth, down to the smallest drinking vessel, smaller than ordinary china teacups. The most common drinking-vessel is something very like our old-fashioned iron teakettle. Vessels for carrying water on journeys are jug-shaped, and usually not much decorated. The eating-bowls are round, with carved bottoms, similar to a Chinese rice-bowl. The rain-cups (small dishes about the size and shape of large coffee-saucers, used for carrying in the



AN AMATEUR PRIZE PLAQUE.

"PASSION FLOWERS." BY MISS KATE KIRKMAN.

*Rule 7.* The general forms being first cared for, these should be subdivided and ornamented by general lines; the interstices may then be filled in with ornament, which may again be subdivided and enriched for closer inspection.

*Rule 9.* As in every perfect work of architecture a true proportion will be found to reign between all the members which compose it, so, throughout the decorative arts, every assemblage of forms should be arranged in certain definite proportions. Those proportions will



AN AMATEUR PRIZE PLAQUE.

"AZALEAS AND ALMOND BLOSSOM." BY MISS E. E. CROMBIE.

hand in the dance for rain) are decorated with figures of frogs, tadpoles and lizards.

THE Belleek Pottery, Ireland, have published a new toilet service worth notice. It is Japanese in general style, fluted, and decorated with the Japanese thorn in bas-relief. The jug and basin are each provided with a set of three elongated low feet, covered with India-rubber so as to avoid noise.

# INDUSTRIAL ART

## ANCIENT AND MODERN MOSAICS.

**T**HE art of mosaics—that is, of producing the effect of painting by inlaying small pieces of colored stone or other hard substance—is of such antiquity that it is difficult to say when it was first acquired. The Egyptians and the Assyrians certainly were familiar with it. By them, however, its application seems to have been confined to pavements, for which it is admirably adapted, since it may be frequently trodden upon and washed without its being injured. At a later period mosaics were executed upon walls; and more recently, extremely minute mosaics, either for cabinet or for personal ornament, have been made, chiefly in Italy. Superb specimens are to be seen in St. Peter's at Rome, and in the chapel of St. Lawrence at Florence, where precious marbles, agates, jaspers, aventurines, and malachites, constitute the colored tesserae. For the present, however, it is our purpose to speak particularly of the ancient Roman mosaics.

These have been divided into four classes—namely, tessellated and sectile, applied to pavements generally; fictile and vermiculated or pictorial, applied to walls and vaults. The most ancient of these probably is the tessellated; it consisted of small cubes of marble, seldom averaging more than three quarters of an inch square, worked by hand into such simple geometrical figures as, when combined, would but compose a large figure, equally geometrical, but of course more intricate. The best examples of this work are to be found at Pompeii and at the baths of Caracalla. The sectile or sliced work was formed, according to some writers, of the different slices of marble of which figures and ornaments were made; other writers say that these slices were never employed to imitate figures or any actual subject, but produced their effect solely through the shape, color, and vein of the marbles which were contrasted. No piece or fragment of ancient sectile work imitating a subject of any kind has been found among either the Greek or Roman remains. The finest example of sectile work extant is the splendid pavement of the Pantheon at Rome, where the principal marbles are arranged, each of great superficial extent, in alternate round and square slabs. The building of the Pantheon was finished about thirty years before the Christian era. The fictile work was composed of small portions of mixed silex and alumina, colored by the addition of one of the metallic oxides. The principal advantages offered by this material were that it could be obtained of any variety of color, from the most delicate to the most intense; that it could be easily reduced to any given form; that it was far less costly than the precious marbles; and, lastly, that it could be covered with an untarnishable gilding. Hence it became very popular, and the "vitrea parietes," or glassy walls, were the prevailing

decorations of Roman houses from the earliest imperial times. The vermiculated mosaic was applied to the direct imitation of figures, ornaments, and pictures, the entire subject being portrayed in its true shades and colors by a judicious arrangement of small cubes of different colored marbles, and where extreme brilliancy was required, by the aid of gems and pieces of fictile work. This kind of mosaic may be divided into three subdivisions, not of difference of work, but of scale. The larger was generally employed for large pavements or ceilings, and represented figures of gods and centaurs or the like, commonly in black and white marble only. The middle style of mosaic was a much finer kind of work, and such subjects were generally executed in it as demanded greater delicacy in the treatment and



MOSAIC PANEL. IN THE SOUTH KENSINGTON MUSEUM.

softness in the shades and tints; cupids and children, for example, flowers and festoons. This kind of mosaic was used chiefly in decorating walls; but some beautiful specimens have been found at Pompeii, where they were used as pavements in the chief parts of the house. Of this kind is "The Battle of Issus," the great Pompeian mosaic now in the Vatican, and illustrated in the present article.



ANTIQUE MOSAIC. FOUND IN ROME.

"The Battle of Issus"—the largest mosaic in the world—is an admirably executed picture of the famous conflict between Alexander the Great and the Persians under Darius, B.C. 333, in which, according to Diodorus Siculus, the Persians, whose host consisted of 500,000 men, had 110,000 slain, while the Macedonians lost less than 500 men.

Our other illustrations represent a portion of antique

mosaic found in Rome, and an antique mosaic panel in the South Kensington Museum.

It is not generally known, perhaps, that the first type for the appearance of Jesus was supplied by a glass mosaic said to have been executed as early as the first century, and another of the fourth century was found in the cemetery of San Calisto at Rome, and is now preserved in the Vatican. These mosaic pictures were zealously copied, and furnished the general resemblance of physiognomy, with the peculiar Byzantine character of the head, in many of the portraits of the founder of Christianity dating from the fourth to the tenth century. Another variety of Christian mosaic consisted in the insertion into grooves, cut to the depth of about half an inch in white marble, of small cubes of colored and gilded "smalto" (as the Italians call the material of which mosaic is composed), and in the arrangement of them in such geometrical combination as to make most elaborate patterns. The earliest specimen is believed to be the chair and tribune in the Church of San Lorenzo at Rome, made probably about 580. In the thirteenth century the Italians began to learn to make mosaics for themselves, and produced several great artists, the last of whom was Gaddo Gaddi, who executed the great mosaic still existing on the façade of the Church of Santa Maria Maggiore. Among the gifts lately received by the Louvre is a mosaic tile pavement covered with arabesque ornaments in the style of the Italian renaissance, which formed the altar-steps in the chapel of the château of La Bâtie in the Forez. It bears the date of 1557, and is said to form a magnificent specimen of French ceramic art of the time.

It was not alone in Europe that mosaics were employed. During the Middle Ages the art flourished among Eastern nations—in India in the form of inlaying with precious stones, marbles, and colored compositions; in Turkey and Asia Minor in the production of large pieces of faience colored on the surface and fitted together; and in Spain the Moors used mosaics as an essential element for wall decoration, and occasionally for pavement. The use of mosaics gradually died out, and was only revived in the sixteenth century with the revival of learning. Italy then came to the front once more in the art, and has held her pre-eminence in it ever since; although it must be said that her modern mosaics are rather pretty and ingenious than noble and artistic, in the sense that the historical Roman mosaics were such.

The tessellated tiles made in the British potteries at the present time are formed of two or more differently colored clays, one imbedded in the other, and disposed so as to form an ornamental device. The tile is first made in clay of one color with a depression, afterward to be filled with clay of the other color, and this depression is formed by the aid of a mould. In the first place the modeller models, in stiff clay, an exact representation of one of the tiles, about an inch thick, cutting out to the depth of about a quarter of an inch the depression which constitutes the device. When this is

properly dried a mould is made from it in plaster of Paris, and from this mould all the tiles are produced one by one. The ground color of the tile is frequently a brownish clay with a yellow device; but this may be varied at pleasure. Let the color be what it may, however, the first clay is mixed up very thick and pressed into the mould by the aid of a spring press. On leaving the press it presents the form of a damp, heavy, uni-



colored square tile of clay, with an ornamental device formed by a depression below the common level of the surface. The second colored clay, so far from being made stiff like the first, has a consistence somewhat resembling that of honey; and herein lies one of the niceties of manufacture, for it is necessary to choose clays which will contract equally in baking, although of different consistence when used.



HEADS.

FROM "THE BATTLE OF ISSUS."

The tile being laid on a bench, the workman plasters the honey-like clay on it until he has completely filled the depressed device, using a kind of knife or trowel in this process. The tile in this state is then allowed to dry very gradually for the long period of eight weeks, to accommodate the shrinking of the clays to their peculiar natures. After this each tile is scraped on the surface with an edge-tool, till the superfluous portion of the second clay is removed and the two clays become properly visible, one forming the ground and the other the device.

In this state the tiles are put in a "biscuit kiln," where they are baked in a manner nearly resembling the baking of porcelain, but with special reference, as to time and temperature, to the quality of the two clays. From the biscuit kiln they are transferred to the dripping-room, where they are coated on the upper surface with a liquid glaze by means of a brush. Lastly, an expo-

the picture to be copied, is first surrounded by a margin about three quarters of an inch from its surface. This is then covered over with a coating of perhaps one quarter of an inch in thickness of mastic cement, composed of powdered travertine stone, lime, and linseed oil. This is, when set, entirely covered with plaster of Paris rising to a level with the surrounding margin, which is intended to be exactly that of the finished mosaic. On this is traced a very careful outline of the picture to be copied; and with a fine chisel just as much is removed, from time to time, as will admit of



DETAILS OF ONE OF THE FACES.

FROM "THE BATTLE OF ISSUS."

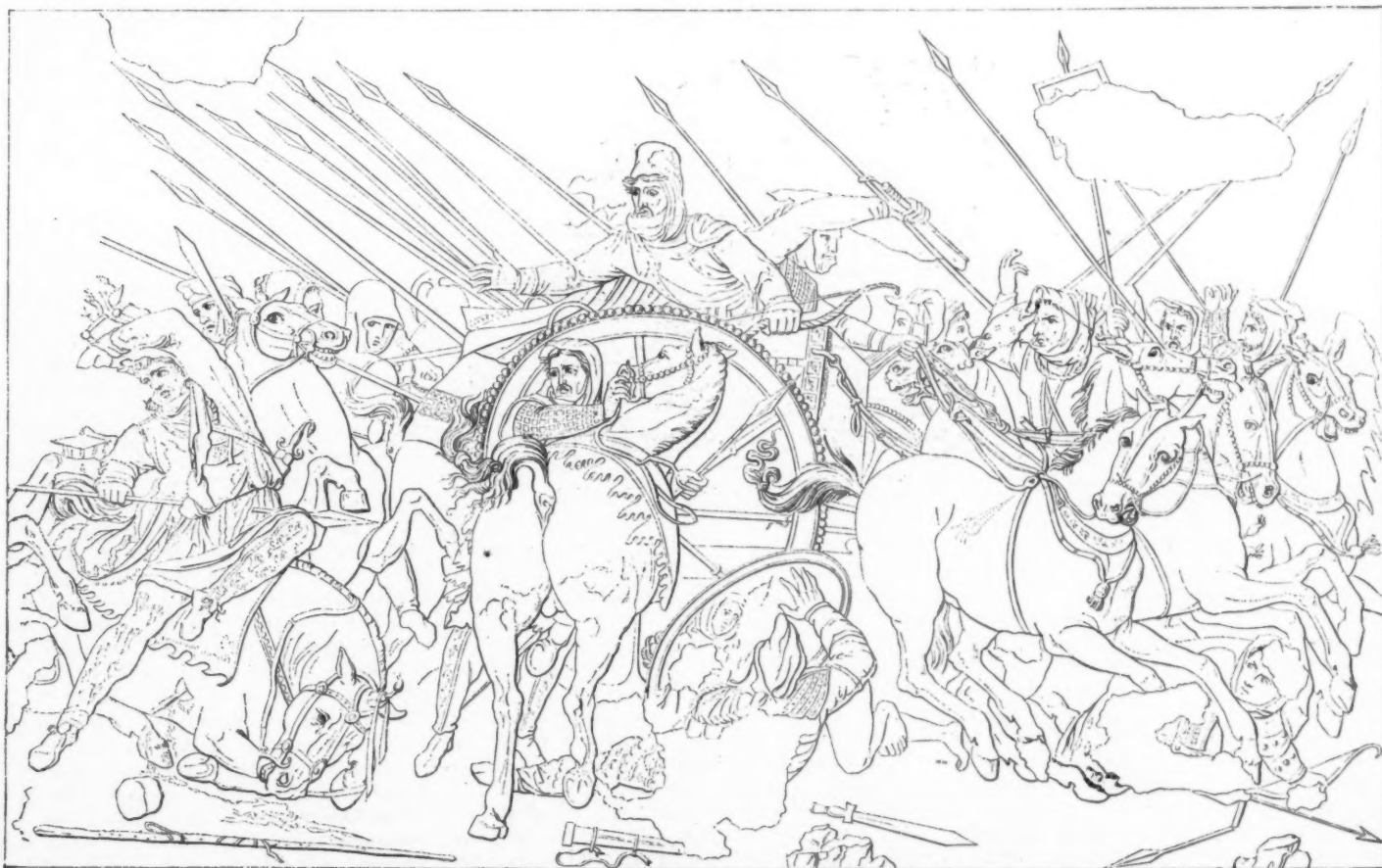
the insertion of the little pieces of glass, or, as the Italians call it, "smalto." This smalto is composed of glass, and is made in rounds about six or eight inches in diameter and half an inch thick. The workman then proceeds to select from the great depository—wherein are preserved in trays nearly 10,000 varieties of color—those he may require, which he works to the necessary shape. This is done by striking the smalto with a sharp-edged hammer directly over a similar edge placed vertically beneath. The concussion breaks the smalto to very nearly the shape required; and it is then more perfect-

it is permanent; but this quality is obtained at an enormous price. "Is it worth it?" it may be asked. This is answered by Mr. F. W. Moody, of the South Kensington Museum. He says: "You get a permanent but necessarily inferior copy of an oil-picture for ten times the money the oil-picture itself has already cost. Now, an oil-picture with ordinary care will last 300 years. Is not that, in ninety-nine cases out of a hundred, a great deal too long? I am no advocate for permanence; it is only desirable with the finest and rarest art. An existence of fifty years, or even less, is quite long enough for the great majority of works of art. To go to an enormous expense for the mere whim of obtaining a permanent but indifferent copy of an indifferent picture seems to me, I confess, a most lamentable waste of money. With regard to the earlier, coarser, and more conventional treatment, there is more to be said in favor of its revival. It has an artistic value of its own, and can be used on the architecturally essential surfaces of walls and vaults, without in the least impairing their obvious solidity. Indeed, partly from the necessary severity of its treatment, and partly from the tesserae being imbedded in the wall itself, it has of all materials the most perfect appearance of impacted solidity. The coarser the tesserae the



HEADS.

FROM "THE BATTLE OF ISSUS."



"THE BATTLE OF ISSUS," IN THE VATICAN, SAID TO BE THE LARGEST MOSAIC IN THE WORLD.

sure to the heat of the glaze kiln for a period of twenty-four or thirty hours causes the glaze to combine with the clay, and the tiles are then finished. Another mode of producing the tesserae is by hydraulic pressure of pulverized clay, either uni-colored or variegated.

The fabrication of those pretty ornaments, generally known by the name of Roman mosaics, is altogether a different art. A plate, generally of metal, of the size of

ly ground by application to a lead-wheel with emery powder. The piece thus shaped is then moistened with a little cement and bedded in its proper situation, and so on until the picture is finished, when the whole is ground down to an even face and polished. Several regularly trained artists are now constantly employed in the fabrication of these mosaics at the Vatican.

The only advantage of the more finished work is that

more difficult is it to make an appropriate design which shall not be grotesque; but when made, its execution is comparatively easy. The more conventional the design the more appropriate will be the display of the barbaric splendor of gold and color. Mosaic should be imbedded in the wall itself, and its margins and mouldings, if any are shown, should be of a material not less solid than stone."

# DECORATION & FURNITURE

## REFORM IN PIANO SHAPES.



IMPROVEMENTS introduced by Messrs. Broadwood, of London, in the shape and decoration of the grand piano have been noticed from time to time in these columns. One beautiful instrument last autumn was finished for the artist, Alma-

Tadema, and decorated by him, the case of the instrument having been constructed after drawings and designs by Mr. G. E. Fox, an architect of repute. Last month we published a description of Mr. Burne-Jones's design and decorations for a grand piano which have just been executed by the same enterprising English firm. The need of improvement in the manufacture of this unnecessarily ungainly article of furniture must sooner or later assert itself in this country, and, of course, then our Webbers, Steinways, and Chickering's will have to meet the demand. We confess, though, that we should like to see some American piano-maker enterprising enough to anticipate the demand. To show that the necessity for improvement in this direction is actually felt on the other side of the Atlantic, and that Messrs. Broadwood's efforts in that way are something more than a spasmodic freak growing out of the "art craze" in England, we reproduce from "Der Bazar," a German publication, an illustration of an upright piano, made by Gabriel Seidel, after a design by Rudolph Seitz, the Munich artist. The shape of the upright piano needs reforming as much as that of the grand piano, and it cannot be denied that it is here accomplished with true artistic simplicity. By following the natural form of the instrument, we get a beautiful curve instead of the rigid inartistic parallelogram with which we are all too familiar. Such an improvement as this may be easier for adoption than the experimental change made in the form of the grand piano. Will some American manufacturer try it?

## THE ART OF FURNISHING.\*

### II. THE DINING-ROOM.

ONE or two considerations meet us at the outset in considering the dining-room. Is the room intended to be used solely, or chiefly, for the purpose of dining? or is it to constitute dining-room, morning-room, breakfast-room, and library in one? In fact, is the greater portion of the day to be spent in this room? If so, let us treat it accordingly, and not hamper ourselves with restrictions as to what is the proper and usual mode to observe in the treatment of a dining-room.

For a dining-room, as such, a certain richness and heaviness of decoration is not unbecoming. Where oil paintings are hung, plain sage or olive green, or dull red walls make a good background; these may be painted, or suitable papers are to be found. Pompeian red has been considerably used, and is very effective with black woodwork. There are likewise the French leather papers, Japanese and real leathers, painted canvas, or even some of the printed cretonnes, and a variety of means open to those who can afford them of covering the walls, all of which however demand, for their rightful carrying out, a panelled dado, painted, or left in the natural wood.

If, however, the room is to be both dining-room and sitting-room, we would have a less conventional treat-

ment. There should be a warmth and quiet cheerfulness, an air of sprightliness and yet repose, and, above all, an absence of monotony. And here we do not think the end can be better answered than by the judicious employment of some of the really decorative papers that are being produced just now. In some of these there is a variety of outline and a blending of subtle tints, which, while forming a comparative monotone against which pictures and objects may stand out, afford, in their absence, a singularly fascinating study for the eye, without being wearisome or over-engrossing. Harmonizing or contrasting dados are usually made for these papers, which heighten their effect, and, at the same time, help to break the line of the wall against which the furniture stands. A dado should be higher or lower than the middle of the wall (usually lower), but must never cut the space into two equal parts. The dado and skirting should not be less than three feet six inches high. No rules can be laid down for the colors to be employed here. If the conditions before mentioned are borne in mind, we do not know that we need limit the use of any subdued tints or well-balanced combinations. The position of the room will again govern the warmth or coolness of the colors. If the ceiling is not decorated, at least there is no reason why the dead chalkiness of the whitewash should not be relieved by the admixture of a little ochre or lake, or other color harmonizing or contrasting with the walls. Excepting with very light walls, a toned ceiling is much

leave room to move about; of what kind of wood, and consequently color, they shall be, and of what their coverings; also the color and texture of our curtains and carpets.

First of all as to the wood. If the walls are dull red you may have ebonized wood, or light oak, or very dark oak, but we cannot recommend mahogany, which is a kind of red orange, nor walnut, which, unless artificially darkened, is too weak a brown against red or crimson. Mahogany or walnut stand well against sage or olive-green, or dull gray-blue. Before deciding, however, on any particular wood, it is best to try the effect of it against the papers you intend to choose for the room.

The furniture of a dining-room should of course be more substantial than that of the drawing-room, and most people will agree with us in claiming for this room at least a degree of simplicity, if not austerity. Redundancy of ornament, a lavish profusion of carving and scroll work, together with arabesque forms of decoration, introducing bunches of grapes and devotees of Bacchus, may be suggestive of unlimited feasting, and suitable to civic banqueting halls. But we are not always feasting, and the maxim that "man eats to live," is better represented by a plain, substantial, and homely kind of furniture, which, by its very simplicity, enhances the viands placed upon it. Nor need such furniture be wanting in beauty, for we would have it exquisitely proportioned and adapted to the wants of a dining-room; and, albeit simple and severe in outline, it need not lack grace and refinement, nor, if desired, costly though unobtrusive and judiciously-restrained enrichment.

In the choice of a sideboard every one must be guided to some extent by his individual tastes. If you have no old china worth showing, do not have a sideboard with a lot of useless shelves. If you like plate glass you may have a good strip of it running the whole length of the sideboard—not too high, say twenty-four inches for an ordinary room. If this is inserted in a frame, so as to stand some inches higher than the sideboard top, it will give all the reflection that is needed. It is better for lightness and variety of effect to divide the plate into three—the centre piece being longer than the end pieces. A bevelled edge is a great improvement to small pieces of plate glass, and gives a gem-like lustre and completeness to the glass. Tiles, painted leather, and carving in low relief, are all effective additions either to a sideboard or a cabinet, but they require taste in adapting, and should always be subservient to the general aim of the work they are introduced upon, and never disturb the unity of the whole.

Above all, ornamental details of this sort require to be well executed, and special knowledge and aptitude are necessary to make a good painter of tiles or decorative panels, as a perfectly natural rendering of either figures, flowers, or fruit is too obtrusive a mode of treatment, and brings the objects into undue prominence, thus producing a broken, scattered effect.

In choosing a sideboard, give the preference to straight lines—curves in the constructive lines most surely denote weakness, or occasion loss of room. Round-cornered furniture is perhaps a little less dangerous than square with small children, but this is its sole advantage. Avoid lumps of carving stuck on. They are easily detected, or if you are uncertain, ask the salesman about them. If he knows he will scarcely fail to tell you. See that the doors and drawers are sensibly arranged, and show themselves for what they are, and are provided with handles by which to open them. The key is a bad substitute for a handle.

Besides the sideboard, there are the table, chairs, sofa, and chimney-glass, all of which must harmonize with each other and with the sideboard, though not to the extent some people seem to think, there being something painfully stiff in the too precise matching of each piece of a "set" of furniture in a room. A



AN ARTISTIC COTTAGE PIANO.

more agreeable than pure white, and costs no more. The tinting of a cornice, or ornamenting a ceiling with bands and lines of color, requires care and some little skill.

As regards the woodwork, the time-honored fashion of graining in imitation of natural woods can only be defended on the score of durability, and the facility with which it can be patched and touched up. Plain colors, harmonizing with the wall colors, are preferable, or even a coating of varnish alone, where the joinery is fairly good. If paint, it can be varnished, which is most lasting, or finished with an "egg-shell gloss."

In room decoration, and in a dining-room especially, a broad massing of colors is far more effective than too much fussy "picking out" of mouldings, and elaboration of delicate lines and arabesque ornament, which, at a little distance, are, for all practical purposes, lost, or worse than thrown away. As for mouldings and projections, it is doubtful whether the labor expended in tinting these produces, in many cases, so good an effect as if they were left to the natural play of light and shade.

Having decorated the walls of the dining-room, it concerns us now to study the various pieces of furniture required, their positions and proportions, so as to

\* Adapted for American readers from the English work of H. J. Cooper.



small table or fancy chair or cabinet of a different, though not discordant wood and color, is often a great relief in a room otherwise furnished to match.

Take care to get the best proportion and sizes possible for your dining-table, as much comfort depends on this. If the top is too narrow, plates and dishes will be huddled together; if too broad, the room space on either side will be infringed upon. The length of the table when closed should not be too great, or it will be cumbersome to move, and the extra leaves should be of convenient widths for extending the table to various lengths. In a squarish room the table need be only a foot or eighteen inches longer than broad. In a long room the length may be increased to suit the wants of the family and the look of the room. Half-circular ends to a table may make a more compact dinner party, but we prefer a square or parallelogram with the corners slightly rounded.

A dining-room chair should be strong, not too heavy to move, and comfortable. The seat should be stuffed. A good horsehair stuffing makes a wholesomer seat to our mind than soft yielding springs. The back may be stuffed or not: it does not so much matter for comfort whether it be of padding or wood, provided support is given to the spinal column of the sitter, for which purpose the back of the chair must not be too upright. Care should be taken also to have the seat of sufficient depth. An easy chair, as every one knows, is often a mockery. Sometimes, however, it happens that we get a real easy chair, and even then find it does not suit us. The truth is, a chair intended solely as a luxurious lounge is ill-adapted for steady and prolonged reading; while a chair in every way perfect as a comfortable reading arm-chair, will not conform to our wishes nor bend itself to our shape when we throw down the book and slack every tendon and ligament in our body. The two things are not compatible except in a mechanical adjusting chair, but this reminds us too closely of the dentist to be usually agreeable.

The best material for covering dining-chairs is undoubtedly morocco. There are inferior qualities in dressed skins, sometimes very difficult to detect from the real thing. If you wish to get morocco, stipulate for it in unmistakable terms. If the salesman assures you a chair is covered in "best leather," you may be sure it is not morocco, but roan, which has not the wear in it, though very similar in appearance. Utrecht velvet will wear longer than anything else, but it is hot, and clings to one's garments. Morocco skins may be dyed almost any shade. Deep madder reds, fine browns, and olive-greens are now mostly kept on hand by the leather merchants, and are useful colors for furnishing.

By far the most useful form of sofa is that in which the back and two ends are on a level (on the same line of elevation). It may be convenient to have one end rather higher than the other, but this raises a difficulty in the outline of the back, and will not make so good an appearance. All elaborate contortions in the shaping of sofas or couches should be avoided: they are always in bad taste, and where there is a margin of wood to show, render it exceedingly dangerous to attempt to rest the head, for fear of coming into collision with one or other of these abnormal bumps.

There is no objection to a good-sized chimney-glass over the mantel-piece, provided the frame is not all gilt. It is much better taste, and adds to the quietness and dignity of the apartment, to have the frame of wood, relieved with gilding, or black, or other inlay or staining.

It will be patent to most of our readers that there has been a style of glass in vogue of late, which is not so much a glass as a combination of bevelled mirrors, small shelves (supported on brackets or columns), and gilt or painted panels, and which may be termed part cabinet, part glass, having for its main object the felicitous display of old china and knick-knacks. There is some sense and a good deal of fashion mixed up with the idea. If well arranged, and with a view to the ornaments in store for it, the thing may be quaint and effective, and the bits of mirror made to answer every purpose by being brought sufficiently on a level with the reflected beauty of the lady of the house. Besides, a bird's-eye view of the room can be had in a comparatively small mirror, which is really more impressive than the image of a broad expanse of wall or ceiling.

As for the floor, we advise you, if you are likely to remain in the house, or if it is your own and you can afford it, to put down a border of wood parquetry.

Colored India mattings are sometimes used; or the floor, if at all good, may be stained. The pity is that most floors are so rough and the boards so far apart, leaving yawning cracks between, that it is labor lost to attempt to get anything like a decent polished surface.

We protest, however, on many grounds, against covering a room all over with carpet, and nailing it close into the corners and recesses. It harbors dirt which can never be thoroughly swept out, and it renders the process of taking up the carpets unnecessarily troublesome and expensive, so that they are left down for, perhaps, a year or two, whereas it would be conducive to health if they were shaken more frequently. A margin of not less than fifteen inches (eighteen inches or two feet is better) will not contract the apparent size of your room very materially, and you can then have a square or oblong carpet, with a border, either made in one, as a "Turkey" or "Axminster" carpet, or seamed up, as in a "Brussels." A Turkey carpet should not be so large as to go under the furniture, but should stand clear of it. With Brussels it does not greatly signify, as the substance is much thinner. Brussels carpet is, without doubt, the cheapest and best wearing for ordinary purposes, though for a dining-room a good Turkey carpet will prove in the long run an economical investment; and the difference to the tread is so great, that if once we get accustomed to it a Brussels carpet henceforth loses its charm.

From an art point of view, a carpet cannot be treated otherwise than as a background to the furniture, quite as much, if not more, than the walls, excepting in a room where no furniture is where alone we could tolerate those gorgeous Aubusson carpets (looking like a magnificent desert-plate), with a large expanse of white ground, and bouquets, wreaths, baskets, and what not in the centre and borders. Indian and Persian carpet-weavers are still our masters and teachers in the art of combining colors, so as to form one harmonious plateau of bloom. We do not, however, object to a pattern being in some degree marked and obvious, or to a geometric design, if not too hard; but avoid a carpet where the lines or patterns cut it up into detached fragments and spaces, destroying all sense of unity and breadth, which in a dining-room are specially desirable qualities. The border is sometimes better for being clearly marked off from the centre carpet, instead of flowing into it.

The window, or windows, as the case may be, next claim attention. Ordinarily a small neat brass rod or pole, with simple spherical ends, is a rational and effective termination to the window curtains, proclaiming its use, and giving a quiet brilliancy where the light often strikes least. Singular fancies have been perpetrated in the matter of cornice pole-ends, but the strange hallucination that bunches of tin grapes are the natural product of a rigid brass pole, has by this time, we hope, been exploded. The thin brass stamped cornice is also a flimsy and unworthy contrivance, and produces unpleasant sensations, similar to those evoked by the contemplation of conspicuously false jewelry. Light wooden poles, to match the furniture in color or black, with very little gold or color (say Indian red or vermilion) introduced, are suitable. A gilt cornice in a dining-room is equally out of place with the gilt chimney-glass. A wood cornice picked out with gilding is better.

A few words on curtains. Look round your room. If the carpet and walls are full of pattern and various colors, the curtains will be best of one color only, or two shades of the same color. There *must* be repose somewhere in a room. If the curtains are full of pattern and color, the walls or the carpet should be quiet. Longitudinal stripes in a curtain may give height, but they add no grace, and you lose the variety and play of effect on the folds which is obtained by horizontal or cross stripes. If a curtain is bordered, the border should never cross the top of the curtain, but only run on the two sides and bottom. It often happens that curtains of some plain self-colored stuff, serge, cloth, or velvet, produce a better effect than any variegated material.

Curtains of some quiet, soothing hue, hanging in natural folds, catching the light on their edges, and deepening away into richer shades of color, will sometimes give a singularly simple and artistic finish to a room, otherwise tastefully furnished, which the most elaborately wrought hangings would fail to effect. This is the more striking where the landscape or out-

look is rich in natural tints and forms, for then the view is heightened by the quiet unobtrusive color of the curtains which practically frame it in. With narrow windows, the French style may be adopted of letting the curtains meet at the top, and then drawing them sharply away to each side, and confining them with bands of the same stuff, at the height of about four feet from the ground. The fashion is artificial, however, and with wide windows should not be attempted.

We sum up the hints on the furnishing of a dining-room by a short description of a room we have in our mind. The walls, above the dado, are papered with an olive-toned paper, or rather, the ground is actually a very dull slaty-blue, over which are trailed the stems and leaves of the orange tree, with the rounded fruit in various sizes and stages of maturity, from the tender green to the warm orange-yellow. The soft amber-white blossom of the orange tree is interspersed, and little birds in azure plumage peep in and out among the leaves and fruit. The whole coloring, however, of this paper is so deliciously cool and subdued, that scarcely one thing stands out above another, so that it is some time before you grasp the whole of the design; and when you have made it out, it is not easy to trace the repeats in the pattern, so cleverly are the details varied and interwoven.

Below this is a dado of plain flock paper of a deep crimson, almost ruby tone, and divided off from the upper paper by a broad black and gold line. The dado paper is not put on in widths, as the joinings are sure to show more or less in a plain flock, but is run in one continuous length round the room. The ceiling is toned down to a deep cream color.

The furniture is of light oak, of almost primitive simplicity of form, but substantial and useful, and not too large for the room. The side-board has no glass, but a shelf runs along the low straight back, on which stand various pieces of plate and glass, in daily use, an old silver urn of exquisite classic form being a prominent object. Over the mantel-piece is a low mirror framed in oak, and with a shelf above, on which stand a few bits of Oriental china.

The chairs and couch are also of light oak, rather severe in style, with seats stuffed moderately hard in bronze green leather, which contrasts well against the deep-red dado. The chairs have a stuffed cross-piece or strap about eight inches broad across the back, and we think would be improved by another rail of some sort midway, as a support to the back. There is an arm-chair, with a rather upright back—very comfortable to read in, and provided with a wedge-shaped cushion, to render it more easy as a lounge—and also another chair with arms, a kind of writing-chair, of a somewhat pontifical shape, quite out of order with the rest, though in the same wood, and somehow or other seeming a kind of relief. A small round table in a dark figured wood—pollard oak or amboyna—likewise forms a pleasant variation.

The carpet is Brussels, Persian in style, and composed of various colors, including red, blue, green, and orange, the bloom color at a distance being a kind of rose purple. This carpet has a distinctly marked border, and is oblong in shape, except at the window end of the room, where it runs into a three-sided bay. The floor margin round the carpet is covered with linoleum, printed in a clever imitation of wood parquetry which, although we cannot defend it in principle, has an excellent effect.

The curtains (it is summer time) are some unbleached copy of guipure lace in squares and diamonds, with a scrolled border, and suspended from a small brass pole, which is carried round the bay window.

A brass gaselier, evidently copied from an old Flemish model, hangs from the centre of the ceiling. In defiance of the conventional etiquette that banishes books from a dining-room, two small book and china shelves, capable of holding some four dozen small volumes, fill in the space of wall on either side the bay window, and brighten up a dark nook. There are no pictures on the walls: they are not needed, although the paper is subdued enough to admit of them.

The entire effect is that of a quiet and comfortable home-like room, with nothing of dullness or monotony; and the warm dado adds a richness calculated to counteract the depressing influence of the gloomiest sky. The whole thing, moreover, is in good taste, and any ruffled feelings which you might have had on entering must involuntarily be smoothed down before you have been seated ten minutes.

## AN ULTRA-ARTISTIC HOME.

A QUAINLY but gorgeously appointed dwelling indeed must be that of William Burges, the architect, from the account we read of it in *The (London) Queen*. The house, with its queer thirteenth-century tower, stands in the suburban precincts of Melbury Road. The first impression on entering, we are told, is one of brightness, joyousness, strength. The door entry and hall are quiet in tone; but as one proceeds more and more color and light gleam out, until the climax in gold and vermilion breaks upon the visitor. The whole scheme is mediæval, the work is mainly modern. The door entry is red brick, like the house. Entering by a bronze door, one passes into the hall, which is painted in lines like blocks—a pattern common in old churches, with a great window of very fine glass representing the four quarters of the day. Four vast bells, wherefrom issue the spirits of the bells, toss and ring in the sky. Morning, noon, twilight, and gloomy night succeed each other; the stars and planets, ruled by the great law of progression, are depicted with mediæval naïveté, as caught in the hands of the spirits of time. The coloring of the window is very brilliant, but the walls are quiet and cool in color. Over each of the various doors which open thence a directing sign is stencilled. One door leading to the garden has a flower, the main door a great key, the dining-room door the sign of good cheer, the library door the sign of learning, the drawing-room that of love—to which the room is fancifully dedicated, all the inner decoration relating thereto. Columns of marble support the upper story; one sees a small table or two; a bracket, whereon is written Dante's motto, "Vita Nova," in large letters, supports a yellow vase; but there is a noticeable absence of useless ornaments, pots, plates, and such like accessories; only one or two really needed for flowers appear. A convex mirror of unusual size hangs breast-high on one side. On the mosaic floor strive Theseus and the Minotaur in hard battle.

The dining-room is walled with Devonshire marbles, the mantelpiece built high into the wall. On either side cabinets or sideboards inclose precious drinking vessels. Cups of jade, goblets of silver and rock-crystal set with gems and quaint work, cameos, pearls, turquoise; antique mother-of-pearl flagons with a long pedigree and full of beauty, crowd the little shelves. The library, dedicated to the arts and sciences, is a blaze of gold and color. Everything which is not precious "per se" is made so by skill and thought. The mantelpiece has become celebrated; like everything else, it is designed by the owner, carved in stone. The shelf contains, in among the foliage, the letters of the alphabet. Below is the precious letter H, which has dropped out of the set. The wretched deserter is found stuck to the Mexican onyx plaque far below, his glorious body taken from him, and only his original skeleton, and that crooked, is left.

The alphabet is differently treated in another place—the bookcases, whose golden panels shadow forth the trades, each according to the precedence of the letter—F, for the founder, who is founding bells; B, for the bricklayer; G, the glazier, who joys in his work, holding it up to the light; A, the architect, Aladdin's self! Another bookcase has some charming panels, which are all painted by men of note, now Academicians; the daintiest little borders, friezes, wreaths, appear, made of butterflies, flowers, shells, and fishes, some conventionalized, some "au naturel." Among the grave the comic peeps. Here we see insects fighting viciously, there the spider spinning, with a distaff—mediæval feeling again—or we have plaques of marble and onyx let in to drawers and doors. Such is the use which Aladdin makes of the painter's art; such was the mediæval use. The ceiling of the drawing-room is most elaborate, like those of Italian palaces. This room gives on the most charming lawn full of huge trees, a relic of Old Kensington, the flower-beds planned according to those ancient pleasaunces depicted in mediæval romances; beds of scarlet tulips bordered with stone fencing, and in the middle a mosaic pavement with seats and a fountain.

Up a narrow winding stair of stone, lighted with colored windows and protected by soft curtains, one reaches the bedrooms. The guest-chamber is made of fire and flowers. That is to say, the bed, toilet-table, washstand, and cabinets are all plain gold. The shutters are plain gold. The windows glow with the colors of the Alhambra. Through Moorish trellis-work these

colors shine, the subjects being only visible by scrutiny. What is not pure gold is crystal; the knobs on the bedposts, the shelves of the tables scintillate with facets. The whole room is like an ancient shrine or reliquary.

The walls are painted with a deep frieze of flowers, growing "au naturel," which relieves the mass of gold by myriad tints. On one of the cupboards Socrates is seen teaching an eager boy; above, Xantippe, leaning out of window, is just cooling their enthusiasm for science with her ewer. Martin Luther is there too, with the troublesome devil, who tickles him with a peacock's feather. Aristotle is there, ridden by a most seductive maid, who beckons to Alexander above. Below, rabbits and foxes sport, and flowers grow everywhere. Here is a gilded book-shelf. The color of the washstand is also of gold, with fragments of bright stones and shells inlaid; those called "Venus's ears" have been largely used. Every blank space is carved minutely in flowers, beautifully tinted, with here and there a lizard or two and some butterflies among them. Thick crystals inclose small shelves, where a scent bottle, some hundreds of years old, and a tooth-powder receptacle, some thousands, nestle and shine. Marble plates receive the soap. A fine bronze, which ordinarily would be placed upon some table for ornament, here makes itself useful. It is a bull, from whose throat the water pours into a Brescia basin, inlaid with silver fishes. Another bronze, a tortoise, which seems to creep beyond the bull's reach, is a plug; you twist him round and the bull fills the basin. On one washstand is the following quaint inscription from Chaucer, "This is the mirrour perillus on which the proudé Narcissus sey all his faire face bright." In unexpected places little taps and handles shine forth, made of coral or silver, with uncut stones enfixed therein.

Mr. Burges's own sleeping-room is almost wholly scarlet. Around the walls runs a cornice of conventional waves full of life-size fishes, which in some places are almost deceptive in glitter. A siren combs her yellow hair over the fireplace. The cupboards and dressing-tables are crowded with precious flasks of gold and cloisonné, and the scarlet bed with its tall head-piece is painted by Henry Holiday with the Sleeping Beauty.

Such is the description of this sumptuous house as given by the writer in *The Queen*. It will strike the general reader, we think, that Mr. Burges's taste for the gorgeous is quite out of the common, and happily so. As an eccentricity we should say that the house is amusing enough, but for living in, and as a model of decoration, we should say that it displays altogether too much talent.

## CURTAINS AND HANGINGS.

WITH a fair supply of cash, taste, and some prudence in choosing from among the various materials, it is very easy nowadays, says a London journal, to furnish our rooms with curtains and hangings suitable to all means, styles, and seasons. For sun and dust exposed city houses, where the heavy rich-colored winter hangings would materially suffer in the present season if not removed, or at least protected by other materials, white cream or coffee-colored muslins and lace curtains will be found invaluable. Where the former are removed, these lined with bright-colored batiste muslin or sarsenet look well. Lace curtains, which otherwise would not look fresh, will, thus lined, serve two seasons. A finely-plaited frill of the lining, allowed to come beyond the edge of the curtain all round, looks well. Another mode of refreshing discolored white curtains is, after careful washing, to tint them the fashionable yellow-brown with tea or coffee. The new black lace curtains should, to look to advantage, be lined. Any color or shade of color in harmony with the rest of the room decorations can be used. Old-gold and robin's egg-blue sateen are favorite colors for this purpose. Blinds to match should be worked with sprays of bright-colored flowers with bands for looping, to match, as well as a bench or settee cover if the window allows. Black net or clear wire grenadine curtains can also be worked and scalloped round with colored wool or silk, or a border band worked or woven set round them. Black net or lace curtains striped diagonally with pale blue satin and silver ribbon, with broad looping bands of pale blue satin, embroidered with tiny scarlet poppies, the plain drapery across the top similarly embroidered, suit a boudoir. The same design

can be carried out with black satin ribbon embroidered with green and gold-colored corn-ears, top drapery to match, a thick cordon of artificial poppies looping back the curtains. White or yellow-tinted lace curtains, lined with white or yellow sateen, and interlined with a deep rich violet to show the lace, the violet valance edged with a thick heliotrope chenille or wool fringe, plaited bands of heliotrope and violet looping the curtains, blinds to match with heliotrope embroidery, look particularly dainty and pleasant. Brown holland, grass cloth, and canvas-woven raw silk make pretty and seasonable curtains. Coarse linen, lace and fringe to match, can be used for trimmings. Curtains of the canvas silk, edged with deep bands of mahogany-colored brocade or satin, underneath which a deep fall of tinted lace appears, panel valance of brocade or satin to match, if satin embroidered with raw-colored silk, and portières to match, look elegant and uncommon. Artistic-colored sheetings, in deep rich-toned colors are admirably adapted for all kinds of hangings and are very inexpensive. They can be worked, bordered, and ornamented in various ways. A novel idea is a border of colored, shaded or contrasting satin squares set on diagonally or diamond-wise, in single or several rows. A lace-like straw bordering looks well on deep blue or dark red, thick straw cords and tassels to match, as well as panel top bordered with straw lace, and monogram carried out in straw cord, or ornamented with straw rosettes and tassels. The Venetian barque awning linens, in strips of holland, blue or red, make pretty bright curtains and blinds for country morning rooms. The bright-colored shawl-pattern Turkish cottons with a plain black sateen border, finished with a red and yellow cord or brown holland, bordered deeply with Turkish cotton, do well for a gentleman's morning room.

A set of smoking-room curtains was recently made in cigar-brown satin sheeting, embroidered with the pale-green leaves and the flower of the tobacco plant. They were bound with amber-colored galoon, mounted with dark rustic wood poles, and looped back with strings of large imitation amber beads. The dark carved wood and rustic chairs of various shapes, as well as the bolster divan and a window bench or settee, had backs, hoods, and covers to match, embroidered with devices of smoking apparatus. Here and there, on the top of a high-backed chair, or the arm of a causeuse, pretty brown leather pouches, embroidered in silks, were fastened for the smokers' stores. Little tables, ingeniously constructed of handsome Moorish brass trays, mounted on rustic stands, supported pipe racks and smokers' cabinets. The ash trays were lava, as well as the principal ornaments. On the chimney-piece, which was high and wide, with a treble-tier rustic wood shelf, movable brackets for lights at each side completed the smokers' paradise. The walls were hung with pale-brown gold and cardinal stamped leather paper, and panelled with dark oak. High narrow mirrors, set in oak frames, with amber beading next the glass, reaching from the floor to the ceiling, had a good effect. This latter was dome-shaped, tinted pale green.

White Indian and Swiss embroidered muslin curtains always look fresh and dainty if well combined. The beautiful colored Indian muslins, which equal hand-painting, look exquisitely bright in sombre rooms. A self-colored net-like material, called Hamburg net at one time, combines well in alternate breadths with embroidered grass cloth, Turkey-red cottons or dark-green sheeting. Chinese and Indian Pongee and other washing silks combine beautifully with dark rich curtain materials, either outside the dark to save them from light and sun, or with one of each kind in each window.

For lining clear white curtains shades of deep or pale coral are best, as they make a rosy and not pink light; Chinese yellow and pale coral, olive-green and stone, ash-green and wood-brown, faded leaf and royal blue, the deep and light shades of peacock blue with gold, are all good combinations.

A RECENT French invention for decorating glass objects so as to produce metallized effects consists in substituting a reducing gas or vapor, such as hydrogen or common coal gas, for the air by which it is now blown into moulds or shaped by hand. By this artifice the salts of the metallic oxides which have been added to the glass in the course of its manufacture, are reduced, and metallized effects more or less varied are produced, according to the composition of the glass.



# THE NATURALIST

## MOTH-HUNTING.



**A**MATEUR entomologists often look with wonder and envy at the brilliant array of moths in the cabinet of some experienced collector, and wish they could have the luck to come across such specimens. A recent English writer gives some hints on moth-catching which may be of interest and value to novices on this side of the Atlantic. As moths appear only at night, remarks the writer in question, we must follow them to their haunts, prepared with lantern and net. In the dusk of the evening, just as the sun sets and twilight comes on, we must take our stand near the flowers frequented by certain moths. In spring the cherry and apple blossoms may be watched, and, later on, the flowers of the honeysuckle, petunias, and a host of others. Light is also a great attraction to many moths, some great rarities being captured frequently inside or outside street lamps.

The great nostrum, however, for capturing moths is—"Sugar!" The legend runs that many years ago some one discovered (or imagined) that moths came to an empty sugar cask, thought perhaps that the virtue resided in the barrel, and accordingly carted it off into the woods, and was rewarded by rarities previously unknown. A sage subsequently conceived the idea that the virtue was in the sugar and not in the cask, and then came the idea of an improved "sugar," made as follows:

Coarse brown sugar, 1 lb.  
Treachle (or molasses),  $\frac{1}{4}$  lb.  
Porter (or ale), 1 gill.  
Rum, a wineglassful.

Mix together the sugar, treacle, and beer in a saucepan, and bring it to the boiling point, stirring it meanwhile. Put it in corked bottles, and just before you wish to use it add the rum. Aniseed is sometimes used as the flavoring medium. Honey is also substituted for sugar, and sometimes the whole is mixed unboiled.

The entomologist having provided himself with a bottle of the foregoing mixture, a tin pot to pour it into, a brush to lay it on with, a net, one or more killing bottles, and a lantern, is equipped for sugaring. Mild nights in early spring sometimes afford rarities, and certainly many hibernated common species. Warm, cloudy nights, with a little wind stirring, are generally favorable. Moonlight nights are, as a rule, blank ones for the "sugarer." Many nights which appear favorable will, on the contrary, be unaccountably disappointing; not a single moth will make its appearance. The presence of fog, attractive flowers, or a coming change of wind or temperature will sometimes account for this. "Showers, rain, thunder-storms, provided they are accompanied by warmth, are," says Dr. Knaggs, "very favorable, and the catch during these conditions of the atmosphere will generally repay the inconvenience of a wet jacket. On one terrible night, when the lightning was perfectly terrific, almost blinding, even though my companion's eyes and mine were kept open to our work, an incredible profusion of moths of various kinds were hustling one another for a seat at the festive board, and continued thus to employ themselves until a deluge of rain swept both sweets and moths away from their positions. On another stormy night, I well remember, having counted no less than a hundred and fifty moths of several sorts and sizes struggling for the possession of two small patches of sugar. Perhaps the best condition of the air may be described as cloudy overhead but clear, and free from ground-fog near the earth; and when this state of things has been preceded by sultry weather, and a steady west, south, or south-west wind is blowing at the time, the collector need not fear the result, for he can hardly fail to be successful."

August is usually one of the very best months for sugaring, and, if warm, what can be more charming than to select a fine night at this season of the year and

to spend it in the woods? Just before dusk get your sugar painted on the trees, at about the height of your chest, in long narrow strips, taking care not to let any fall at the foot of the tree or among the adjacent bushes (though you may sometimes do very well by sugaring low down near the foot of the tree). Just as the bats begin to fly you will have finished the last tree of your round, and rapidly retracing your steps to the first you will perhaps find some moths, with wings raised, rapidly flitting up and down your patch of sugar. If you are not skilful at "bottling" catch them in the net and transfer to the bottle at your leisure. The best plan is to work two or three large "cyanide bottles" in this manner: Get some bottles with as large mouths as possible—a confectioner's small and strong glass jars are about as good as you can have. To these have corks cut as tightly as possible, sloping outward above the bottle some little distance, to afford a good grip. Charge with cyanide of potassium in the bottom, putting in enough to make the bottles work quickly. When you see one of the insects at your sugar, aim at him stealthily, as it were, with the mouth of your bottle, and when near enough rapidly close the mouth over him—ten to one he flies to the light, and with a little management you may contrive to get the bottle corked. Let him remain in the bottle until stupefied, meanwhile using another bottle. When this is tenanted and the insect drops, gently shake him into the first bottle, using the last to capture the next insect, and so on. By using three bottles you can always have one disengaged, and the bottled insects can thus be allowed to remain a sufficient time to become dead before pinning.

The reader may ask, how is the necessary lantern held all this time? Between the teeth by a piece of wood or leather fixed round the top or swinging handle, or by being strapped on the chest at the height of the sugar patch. This is, of course, on the assumption that you work alone, but you will find a friend, to hold the lantern or net while you "bottle," not by any means prohibitory to enjoyable collecting. Two working together can get over more ground than one, and what one misses the other stops. From dusk to eleven on a favorable night in the summer months the "fun is fast and furious;" thousands of moths of the common sorts come and go; now and then a "good thing" to sweeten the toil. One of the most curious things about sugaring is the swarming of one species at a certain hour of the night, their almost total disappearance, and their replacement by moths of quite a different genus, giving way again to others; then comes a lull between half-past eleven and one or half-past, then a rush again up to daylight, when they all disappear, save one or two, which remain until they tumble drunk off the tree. Another curious thing is that you may sugar in a wood for years and will always find certain trees unprofitable. You can assign no reason for this, as the unproductive tree may be precisely similar to others on which insects swarm. As a rule, however, rough-barked trees are the best, and smooth, or dead and rotten ones the worst.

## PRESERVING AUTUMN LEAVES.

IN Appletons' "Summer Book," a new and delightful volume for the country and the sea-shore, we find some directions for preserving autumn leaves, written by a lady whose success in the preservation of such leaves has given her quite a local reputation. "From my own observation," she says, "I think it a mistaken idea that frosts are needed to brighten and deepen the tints of autumn leaves. 'Leaves have their time to fall' is as certain as any of Nature's marvels, and they do it much more gracefully in the mellowing sunshine, ripening day by day, every day showing new tints and beauties, until they fall, their mission accomplished. To preserve their coloring they should be gathered from the trees *before frosts* (getting all the shades and tints

possible, of course), singly and in sprays suitable for pressing, and at once placed between the leaves—not too near together—of books or newspapers, and several pounds' weight laid upon them. They should be kept, while pressing, in a cool place, and as often as every other day (every day is better during the first week) changed into new books. This is important because the paper absorbs the dampness from the leaves, and they soon become discolored if allowed to remain.

"They should be kept in press until thoroughly dry—between two and three weeks—otherwise they shrivel; they are then ready for a coating of oil or varnish. I find a mixture of three ounces of spirits of turpentine, two ounces of boiled linseed-oil, and half an ounce of white varnish preferable to either alone. Get a perfectly smooth board, large enough to lay a spray upon with no reaching of the leaves beyond the outer edges, or in an unlucky moment comes the wail, 'How could I be so careless as to break off the very loveliest leaf!' I have done it more than once, and have thereby learned that autumn leaves are brittle things and require tender handling. Take a piece of soft cloth to apply the dressing—a brush does not do it as evenly—and there must be no streaks left; they are a blemish when dry.

"After the application the leaves must be laid carefully on boards or papers (not overlapping each other) until dry, and then disposed of as taste suggests, avoiding as much as possible a stiff, unnatural arrangement. They charm me most in sprays and groups on curtains and walls, with or without ferns; but they can be arranged very artistically on the panels of doors, using starch for holding them in place. I have seen them used with evergreens in winter decorations with great effect; the stem can be broken off and a fine wire fastened in its place, which makes them a little more yielding to handle. There is beauty for some in a wreath, so called, of autumn leaves, but I have always failed to see it, more especially if under glass; they have such a helpless, imprisoned look, the beauty all flattened out of them.

"Not long since I read the maledictions of an individual on a newspaper; he had read in it: 'To preserve autumn leaves, put a little white wax on the surface and pass a warm iron over them.' He said he sat up till after midnight ruining a bushel of the loveliest leaves he ever saw; 'it left them the color of an old felt hat.' I have had some experience in the ironing process, and can truthfully say it spoils both leaves and temper.

"The leaves of sumach and the Virginia creeper, or five-fingered ivy, will retain their beauty for a time, if pressed, and can be used to advantage with other leaves; but after drying they have not much substance, and soon 'the grace of the fashion of them perisheth,' as do so many other beautiful things."

IN making an herbarium it is necessary to poison the specimens or the insects will soon find them out, and it will be observed that they show their good taste by feeding solely on juicy, succulent plants, scarcely ever touching the dry ones. The best poison for this purpose consists of one pound each of corrosive sublimate and carbolic acid to four gallons of methylated spirits. The great drawback to the preparation is its disagreeable smell. The plants are simply painted with it after or before fastening down; if it is done before, they require to be pressed while the poison is drying. The best way of preserving the color of flowers is to dry them quickly, either by placing them between sheets of paper, tying them together firmly, and drying them near a hot fire, by laying them among dry sand, or by pressing them with a warm flat-iron. This is an excellent plan, but great care must be taken not to have the iron too hot or the plants will become brittle. No varnishing is requisite in forming an herbarium; if the plants are properly dried and stuck down they look better without it.

## Correspondence.

## NANTGARW PORCELAIN.

Editor of the Art Amateur:

SIR: I bought some time ago, at an auction sale of the effects of an English family, a very pretty vase, decorated with roses and marked in red with the name "NANT-GARW," and, underneath it, the letters "G. W." Can you tell me where it was made, and what the initials stand for?

N. G. P., Portland, Me.

ANSWER.—Nantgarw is in Wales, ten or twelve miles north of Cardiff. The porcelain works there were established in 1813 by William Billingsley, but continued in operation only seven years. Billingsley's son-in-law, George Walker, whose initials appear on your vase, was associated in the enterprise. A London dealer named Mortlock having agreed to purchase all the porcelain Billingsley could make, another manufacturer named Rose bought out the Nantgarw works in 1820, and took Billingsley and Walker into his employ. The former died in 1828 and Walker came to this country. The Nantgarw porcelain made by Billingsley is of a very soft vitreous paste of remarkably fine texture and of a granulated fracture, like lump-sugar. Beautiful oviform vases with finely modelled handles and covers, painted with flowers, landscapes, exotic birds, or insects, on tinted ground in compartments, and gilt; plaques with interiors and exteriors; elegant dessert and tea services all emanated from the works, and are highly prized by collectors. Favorite patterns for dessert and tea services were pink briar roses in the centre, and trefoil borders.

## TECHNICAL TERMS EXPLAINED.

Editor of The Art Amateur:

SIR: I have been looking some time for an explanation of the terms "vasi a ritorti" and "à cire perdue." If you will explain them in your answers to correspondents I shall be much obliged.

INQUIRER, New Orleans, La.

ANSWER.—In certain Venetian glassware threads of opaque white glass are worked through the mass of the transparent substance. Vases in which these appear are called "vasi a ritorti" if the threads go only in one direction, and "vasi a reticuli" if they cross each other. When a mould for metal casting is made around a wax model, and is subsequently heated so that the wax melts and runs out, the castings are said to be "à cire perdue," literally, "lost wax castings." This is the usual method in Japan. Barye, the well-known modeller of animals, always employed it, and Benvenuto Cellini's large statue of Perseus was cast "à cire perdue."

## THE SGRAFFITO DECORATIVE PROCESS.

To the Editor of the Art Amateur:

SIR: (1) Can you give some account of the Sgraffito process, and say how it is applied. (2) Is it applied to exterior or interior decoration. (3) In what does it differ from the Sgraffiatura process?

ARCHITECT.

ANSWER. (1) What is called the "floating" coat of ordinary plaster, which is usually three quarters of an inch thick, having been applied to the wall, a layer of black, or any dark-colored plaster, is then laid about a quarter of an inch thick, and above this another layer much thinner and lighter in color. Having prepared a charcoal drawing of the figures or ornament you intend to execute, you either trace it or print it on the wet plaster; with a sharp knife you then cut through the upper layer of plaster, and, scraping it away, expose the black wherever you want it to appear. In this way you can execute in a very effective manner any ornament or subject which can be represented in two tints; by using three layers more complicated effects can be produced. (2) It is well adapted for use in both exterior and interior decoration. (3) It is the same as the Sgraffiatura process, which is only another name for it.

## THE SAN DONATO SALES.

Editor of The Art Amateur:

SIR: I have not seen the publication of the full amount realized by the late San Donato sales. Will you be kind enough to inform me how many lots were sold, and what was the total sum obtained for them?

DAMAS, New York.

ANSWER: There were 6075 lots sold, and the sums realized were as follows: Oil paintings—old and modern, water-colors, engravings, sculpture, furniture, bronzes, curiosities, plate, carpets, tapestries, porcelains, carriages, and wines, 6,579,580 francs; hot-house plants, 109,463 francs; library, 118,142 francs; furniture in the out-houses, 37,269 francs; total, 6,844,454 francs.

## TO TRANSFER PRINTS TO GLASS OR WOOD.

Editor of The Art Amateur:

SIR: I understand that there is a way to transfer prints to glass or wood without injuring the picture. Can you describe the process?

CARTER J., Poughkeepsie, N. Y.

ANSWER: The process was described recently in an English journal as follows: You must procure some Venice turpentine on a piece of fine crown glass; lay a smooth thin coat of this turpentine, then take the print, wet it well with a sponge at the

back, make it sufficiently moist to render the paper soft without being watery, lay the picture face downward on the turpentine. Now is the difficulty; the whole of the paper has to be removed by gently rubbing it with the fingers, by this means you leave the impression only on the glass, it is so easy to rub your impression quite away. If the paper dries too much before it is finished, it must be rewetted. When all is carefully worked off, let it dry, then with a fine camel's-hair brush lay a coat of oil of turpentine over the whole, and your picture is quite transparent. The picture can be colored, with oil colors, after the turpentine has been laid on. Prints are transferred to wood in much the same manner; the Venice turpentine is mixed with other ingredients to form a varnish.

## PROPORTIONS OF THE HUMAN FIGURE.

Editor of the Art Amateur:

SIR: Will you kindly state how many heads high the human figure should be represented; and is the proportion for male and female the same?

PHIDIAS, Cincinnati, O.

ANSWER.—The generally accepted classical proportion for both sexes is eight heads. According to Professor Marshall, however, who has lately written on the subject, this is too great, and his judgment tallies with that of Story, the sculptor, who puts the statue of the Apollo Belvedere at 7½ heads in height, and the Antinous and the Greek Peace at each 7¼ heads high. According to Professor Marshall's rule of measurement, the average female head is proportionately to the stature a little smaller than the male.

## HIGH PRICES FOR VASES.

Editor of The Art Amateur:

SIR: Can you tell me whether as much as ten thousand dollars was ever paid for a single vase?

KAOLIN, Philadelphia, Pa.

ANSWER.—The sum of £10,200 and commission was paid by Lord Dudley, at Lord Coventry's sale in 1870 at Christie's, London, for three fan-shaped Sevres vases. This is an average of over \$16,000 for each vase, and is believed to be the highest cash price ever paid. The celebrated Barberini vase was bought by the Duke of Portland for £1029, or less than \$6000.

## PORCELAIN MONEY.

Editor of The Art Amateur:

SIR: Was there ever such a thing in existence as a porcelain coin? An acquaintance of mine says he has somewhere read of an English pottery whose employés were paid in such money.

SKEPTIC, St. Louis, Mo.

ANSWER.—It is recorded on good authority that at the Pinxton factory in East Derbyshire, England, established by John Coke, "payment to the workmen was made in china tokens, having the sum represented stated on the round flat piece of china, and this china money was passed current in and about Pinxton as 'Mr. Coke's coin.'" The Pinxton works were closed in 1818.

## SOME QUESTIONS AS TO COLOR.

Editor of The Art Amateur:

SIR: Please give me some advice concerning the following combinations of color, with regard to the question of harmony, in interior decoration: (1) Will lilac and scarlet and gold and blue and black and white harmonize? (2) Arescarlet and black and white and purple and yellow a good combination? (3) For a carpet, what do you say to black and white—a good deal of white—and orange and crimson and dark bluish gray and sage-green and a little blue? (4) What colors would you say would combine well with pink for a young lady's costume?

IRIS, Toledo, O.

ANSWER.—(1) Yes. (2) Not very, but orange would be better than yellow. (3) Dull and heavy. Much white in such a carpet would certainly make harsh contrasts. (4) Pink looks best alone. It is very intractable for combination. Black combines with it better than any other color, or dark purple is good.

## LANDSCAPE DESIGN CARDS.

Editor of The Art Amateur:

SIR: In your July issue you made mention of Miss Susan Hale's series of water-color landscapes for the self-instruction of beginners. Will you please let me know where I can get a set of them and how much they cost?

A. H. H., Indianapolis, Ind.

ANSWER.—The set of six cards may be had for fifty cents from the publishers, S. W. Tilton & Co., Boston.

## JULIANO WARE.

Editor of the Art Amateur:

SIR: Will you inform me in your next issue where the Juliano Ware, mentioned in the May number of THE ART AMATEUR, can be obtained?

B. W. M.

ANSWER: The office of the Juliano Ware Company is at 114 Chambers Street, New York City.

## New Publications.

THE NEW VOLUME OF L'ART (the twenty-first) promises to be quite up to the high standard of excellence specially noticeable in the preceding, which has been referred to at length in our columns with particular regard to the large number and the richness of its etchings. As containing the essential points of interest of the San Donato sale in connection with its numerous admirable illustrations of objects in the collection, L'Art, for the first three months of the present year, has been of especial value to collectors and connoisseurs. A list of the principal prices would have greatly added to the value of these references, which, however, could hardly have been given in the past volume. With the opening of the new volume there is promise of much excellent material, both literary and artistic. We are introduced by M. Alfred Barbou to Victor Hugo in a rôle entirely different from that to which we are accustomed. He comes before us as an artist with six drawings of his own, somewhat weird and "impressionist," but effective and original. His artistic processes are curious. He says laughingly to a questioner: "I generally make use of my ink bottle as a palette, and then, in order to make my tints lighter, I throw half a glass of water over my paper, or sacrifice a few drops of coffee to my drawing. Accident often decides the nature of the subject. The ink makes a blot upon the paper, and this blot is immediately worked into some form, being metamorphosed into a castle, a rock, or silhouette; it becomes a veritable design, it extends, and in the end covers just as much space as the sheet of paper on which it has fallen will permit." These sketches, which pretend to no skill in execution, have been drawn chiefly to amuse the children of the great novelist and have been destroyed by them almost as soon as made. Mr. W. O. Tristram's article, in the new volume, on Henry Merritt, depicting the early struggles of that skilful picture cleaner, art critic and novelist, is admirably written. A valuable series of articles on "Japanese Art" is being contributed by M. Blanc du Vernet. (J. W. Bouton, New York.)

## BOOKS RECEIVED.

HAND-BOOK OF POTTERY AND PORCELAIN. By Hodder M. Westropp. New York: R. Worthington.

HOUSEHOLD TASTE. By Walter Smith. New York: R. Worthington.

GOD'S ACRE BEAUTIFUL. By W. Robinson. New York: Scribner & Welford.

## THE SUPPLEMENT.

PLATE LVII. is a design for a plaque which may be painted in monochrome of any color, following a very carefully drawn outline, or with colors as follows: Sky, very light blue (sky-blue and ultramarine blue). Flesh, mixing yellow and carnation; use the putois. Flying drapery, pink, carmine A. Car, gold; first firing, silver-yellow very light all over; second firing, shaded with brown 108 and brown bitume. Foliage, greenish yellow and greenish blue; stem, very fine lines—in brown-green. Dragon-flies' wings, light sky-blue retouched with deep blue in the darkest part; bodies, brown-yellow, with neutral gray, with some spots of yellow below the tail. Landscape, tops of the trees, greenish blue very lightly done.

PLATE LVIII. is an outline design for a tea-table cloth to be worked in silk on linen. Yellow, pink or any other delicate color may be embroidered on a light ground, or it may be reversed and embroidered in white on a colored ground.

PLATE LIX., from the "Flore Ornamentale," published at Paris, is a beautiful floral design by Ruprich Robert, Government Architect and Professor of the National School of Design. It is a charming illustration of the way in which natural forms—Centaurea and Convolvulus in this instance—may be used for general decoration. A gas-jet shaped after this design would be very effective. It is to be observed that the forms are but very slightly conventionalized, the beautiful outlines and curves being strikingly true to nature.

PLATE LX. is a design for a plate to be painted as follows: Sky, sky-blue, iron violet and ivory yellow; put the colors beside each other, as a kind of mosaic, and stipple with the putois. The ivory yellow will be near the sea and the deepest blue on the top of the plate. Far-off volcano, grayish blue mixed with carmine. In the foreground do not use the putois at all; mix yellow brown with grays for the grounds; pearl gray and ivory yellow for the wall. Trees, chrome green and yellow ochre mixed with grays; trunks, brown bitume and gray. Sea, greenish blue.

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## ART INSTRUCTION BOOKS.

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- BIBELOTS AND CURIOS. A Manual for Collectors, with a Glossary of Technical Terms. By Frédéric Vors. Price. 75
- THE STUDIO ARTS. By Elizabeth Winthrop Johnson. Price. 60
- LUBKE'S HISTORY OF ART. Edited by Clarence Cook. 2 vols. 8vo.; 600 illustrations. Price. 14 00
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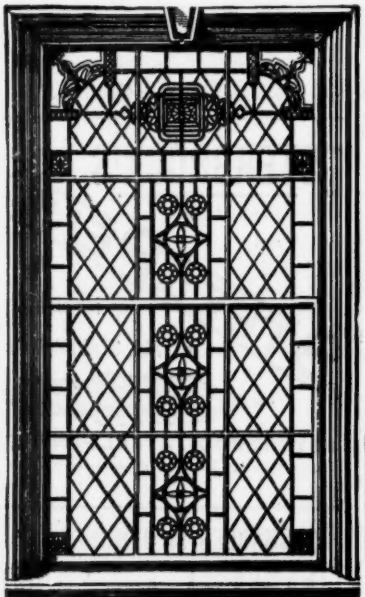
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